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Masterpieces of Russian piano music

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BOOK 3

# MASTERPIECES
## OF
# RUSSIAN PIANO MUSIC

*Selected and Edited*

*by*

A. M. HENDERSON

Price Four Shillings net.

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## Edited and Transcribed by A. M. HENDERSON

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Air in G Major, - - - - *Henry Purcell*
Air on a Ground Bass, - - - *Henry Purcell*
Air with Variations on a Ground Bass, - *Henry Purcell*
Allegro in A, - - - *Thomas Augustine Arne*
Allegro in D Major, - - - - *Maurice Greene*
Courante in D Major, - - - *Maurice Greene*
Galiardo, - - - - - *William Byrd*
Gavotte, - - - - - *Thomas Augustine Arne*
Gavotte ("Cebell"), - - - - *Henry Purcell*
Gigue, - - - - - *Thomas Augustine Arne*
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## (*Bach*)

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*(Organist to the University of Glasgow)*

Herzlich thut mich verlangen
Erbarm dich mein, O Herre Gott
Leibster Jesu wir sind hier
Es ist das Heil uns kommen her
Ich ruf zu dir, Herr Jesu Christ
Herr Gott nun sei gepreiset
Wachet auf ruft uns die Stimme
O Mensch bewein dein' Sunde gross

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Minuet, - - " "
Badinerie, - - " "
Minuet I. and II., *Suite for Orchestra in C major*
Bourrée, I. and II., *Suite for Orchestra in C major*
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Prelude and Fugue in G minor, - *Organ Works*
Sarabande, - - - *Suite for 'Cello Solo in E flat*
Prelude and Fugue in B flat, - - *Organ Works*
Siciliana, - - *2nd Sonata for Flute and Piano*
Prelude and Fugue in C minor, - *Organ Works*
Minuet, - - - - *Sonata for Violin Solo in E*
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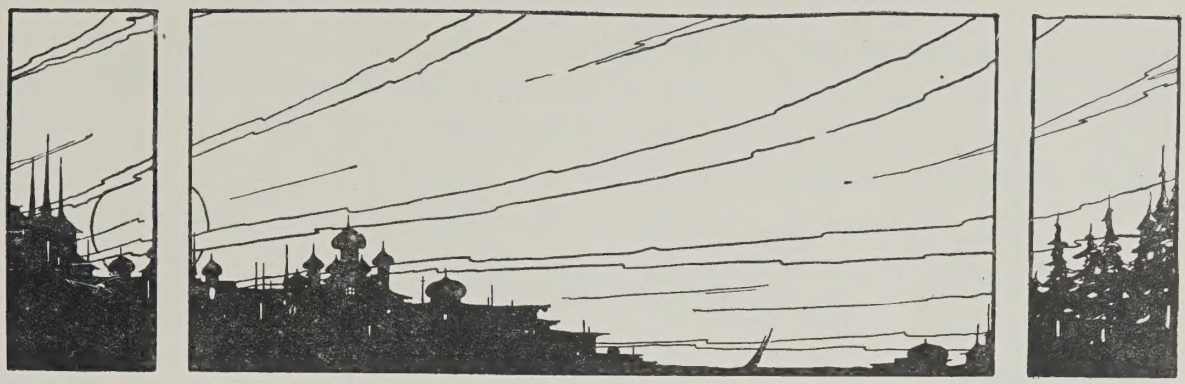


# Biographical Notes

ON THE

## COMPOSERS REPRESENTED IN THIS VOLUME.

---

**BALAKIREFF** (1837-1910), one of the leaders of the group of national composers known as "The Five," the others being Borodin, Cesar Cui, Moussorgsky, and Rimsky-Korsakoff. The aim and purpose of this little company of composers was to combine in their work the characteristic beauties of Russian Folk-Music with the technical mastery of Western musical art. The splendid achievement of this group of composers, and especially that of Moussorgsky and Rimsky-Korsakoff in opera, is now recognised as amongst the most important in the history of modern music.

The artist-pianist of the group was Balakireff, whose many admirable pieces for the instrument have greatly enriched piano literature. His transcription of Glinka's air, "L'Alouette," included in the present volume, is an excellent example of his powers in artistic pianism, and, in effectiveness for the instrument, worthy of being placed with the best work of Franz Liszt.

**REINHOLD GLIÈRE** (1875- ), born at Kieff, was musically educated at the Moscow Conservatoire, where he was a fellow-student with Rachmaninoff and Scriabin. He has written three Symphonies, some excellent Chamber music, and many attractive and gratefully-written piano pieces.

His last work, Op. 61, is a delightful set of twenty-four pieces for two pianos (four hands), and forms a very valuable addition to this rather restricted repertoire. The five examples of Glière's art included in this volume are taken from a group of pieces for young people, and combine charming and characteristic musical quality with moderate technical demands. "Prière" is a particularly poetic number, characteristically national in colour and expression. "Chant Oriental" is also noteworthy for its use of an oriental scale, and as an artistic example of five-pulse measure.

HEINRICH PACHULSKI (1859- ), a Polish composer and pianist, but has lived for some time at Moscow, where he is on the staff of the Conservatoire as professor of piano. He has written a large number of piano pieces which combine attractive and refined musical qualities with grateful and pianistic treatment of the instrument.

The two fine " Preludes," and the splendid "Etude in G sharp minor," included in this volume, are excellent examples of Pachulski's art.

SERGEI RACHMANINOFF (1873- ), one of the most gifted members of the younger Russian school, has distinguished himself in the triple capacity of composer, conductor, and pianist. His piano writing is characterised by real distinction, seriousness, and fine pianistic qualities. His later piano pieces, Op. 16, 23, 38, make great demands, not only on the technique of the pianist, but also on his qualities of endurance.

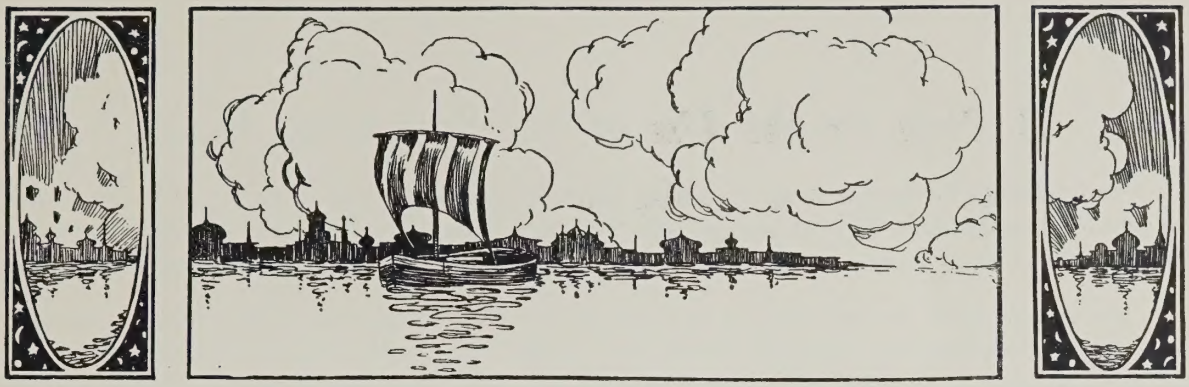
The " Melodie " in E minor, and " Polichinelle," are admirably contrasted examples of the composer's virile, pianistic writing. " Polichinelle " is very frequently played by the composer, and when given with the necessary variety in tone-colour, rhythm, and finish, makes a particularly effective concert-piece.

VLADIMIR REBIKOFF (1866- ), one of the most interesting figures in modern musical Russia, has written a large quantity of piano music of great interest and charm. The earlier pieces show the influence of Tchaikovsky, but in the later numbers he has broken new harmonic paths for himself especially in some very interesting and artistic experiments with whole-tone and oriental scales.

The five examples by Rebikoff in this collection are not only most attractive and characteristic, but have the additional advantage of representing entirely different aspects of his art. The " Echo Rustique," a very beautiful number, is noteworthy as being a rare and very artistic example of the use of seven-pulse measure.

ALEXANDER SCRIABIN (1871-1915), one of the most discussed personalities of the present time. He has written a large quanity of piano music, including ten Sonatas. The earlier pieces are refined, poetic, and sensitive in quality, and greatly influenced by Chopin. Indeed, so marked is this influence, that some of the earlier Preludes and Mazurkas might almost have been signed by the great Polish composer himself. From Op. 48 onwards, however, we notice a parting of the ways, a change which becomes very decided with his sixth Sonata (Op. 62). In these later pieces Scriabin is increasingly engrossed with new and fresh harmonic developments, and it is still too early to pronounce definitely on the artistic success of these experiments.

The " Impromptu à la Mazurka " is one of the composer's early pieces, but it is none the less very charming, pianistic and effective.



## ON THE PRONUNCIATION OF RUSSIAN COMPOSERS' NAMES.

The following list of names of Russian Composers, giving the correct pronunciation and accent—as far as our English language can convey it—may be found useful at this time.

It should be remembered that the Russian alphabet contains thirty-six letters as compared with the twenty-six used in English, and many sounds used in spoken Russian are difficult to reproduce phonetically in English spelling.

In the Russian alphabet there are six special consonants Ж, Х, Ц, Ч, Ш, Щ, for which there are no exact equivalents in English, the pronunciation of which correspond to our zhay (like the French j'ai), chah (like the ch in loch), tsay, tchay, shah, styah. There is also a special letter Я for the vowel sound ya, and these differences and difficulties account for the lack of uniformity to be seen even in the spelling in English of Russian composers' names.

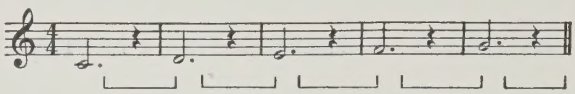
A. M. H.

| | |
|---|---|
| AMANI, - - - | A-*man*-ee |
| AKIMENKO - - | A-kee-*men*-ko. |
| ALPHERAKY, - | Al-fe-*ra*-kee. |
| ANTIPOFF, - - | An-*tee*-poff. |
| ARENSKY, - - | A-*ren*-skee. |
| BALAKIREFF, - | Ba-*la*-kee-reff. |
| BARMOTIN, - - | Bar-*mo*-tin. |
| BLUMENFELD, - | *Bloo*-men-feld. |
| BORODIN, - - | *Bo*-ro-deen. |
| CUI, - - - | Kwee. |
| GLAZOUNOFF, - | Gla-zoo-noff. |
| GLIÈRE, - - | Glee-*air*. |
| GLINKA, - - | *Gleen*-ka. |
| GRETCHANINOFF, | Gretch-a-nee-noff. |
| GRODSKY, - - | *Grod*-skee. |
| ILYNSKY, - - | Il-*yeen*-skee. |
| KALAFATI, - - | Ka-la-*ja*-tee. |
| KARAGITSCHEFF, | Ka-*ra*-gee-tcheff. |
| KARPOFF, - - | *Kar*-poff. |
| KORESTCHENKO, - | Ko-*resh*-tchen-ko. |
| KOPYLOFF, - - | Ko-*pwill*-off. |
| LIADOFF, - - | L-*ya*-doff. |
| LIAPOUNOFF, - | Li-*a*-poo-noff. |
| MAYKAPAR, - - | Mai-ka-*par*. |
| MEDTNER, - - | Mett-ner. |
| MOUSSORGSKY, - | *Moos*-sorg-skee. |
| NAPRAVNIK, - | Na-*prav*-neek. |
| PACHULSKI, - - | Pach-*ool*-skee. |
| RACHMANINOFF, - | Rach-*ma*-nee-noff. |
| REBIKOFF, - - | *Re*-bee-koff. |
| SCRIABIN, - - | Skr-*ya*-bin. |
| SOLOVYEFF, - - | So-lo-*vyoff*. |
| TCHAIKOVSKY, - | Tchai-*kov*-skee. |
| WIHTOL, - - | *Vee*-tol. |
| WRANGELL, - | *Vran*-gel. |

# *A Note on the Use of the Sustaining Pedal.*

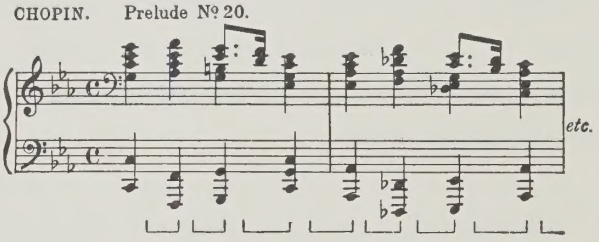
Two markings for the use of the sustaining pedal are employed in this volume. When the pedal is used for longer periods, the conventional signs Ped. and * are used; for shorter periods—sometimes for less than a single pulse or beat—the very convenient signs ⌊ (down) ⌋ (up) are employed.

The artistic use of the sustaining pedal is still so imperfectly understood, even by many otherwise excellent pianists, that a few notes on its correct employment may not be out of place here. In a series of harmonies having no relationship to one another, the pedal must always be syncopated, that is, taken after the beat. The following simple exercise will make this clear :—

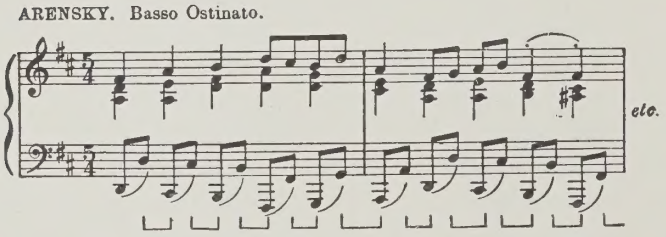


Let the player count two for each bar or measure. The tone will be taken on the first pulse, as indicated, the pedal on the second, the pedal being raised again at one, and so on. Here the player will notice that, although the hand is removed from the key for a quarter note pulse, by using the pedal in the manner indicated, not only is a perfect legato obtained, but there is never any overlapping or smudging of the tone, thus showing very clearly the artistic value and truth of the principle of the syncopated pedal. Two examples from standard piano pieces will make these points still more clear:

CHOPIN. Prelude № 20.




ARENSKY. Basso Ostinato.




Notice the beautiful sonority of tone obtained in this way, combining at the same time a perfect legato with absolute clarity of harmonic succession.

One of my teachers, that fine artist, Raoul Pugno, used to say, "The mastery of the artistic use of the pedal is of the utmost importance, for it controls the *characteristic* and *personal* quality of the instrument." May these few notes be found helpful to the attainment of this mastery.

A. M. H.

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# Tabatière à Musique.

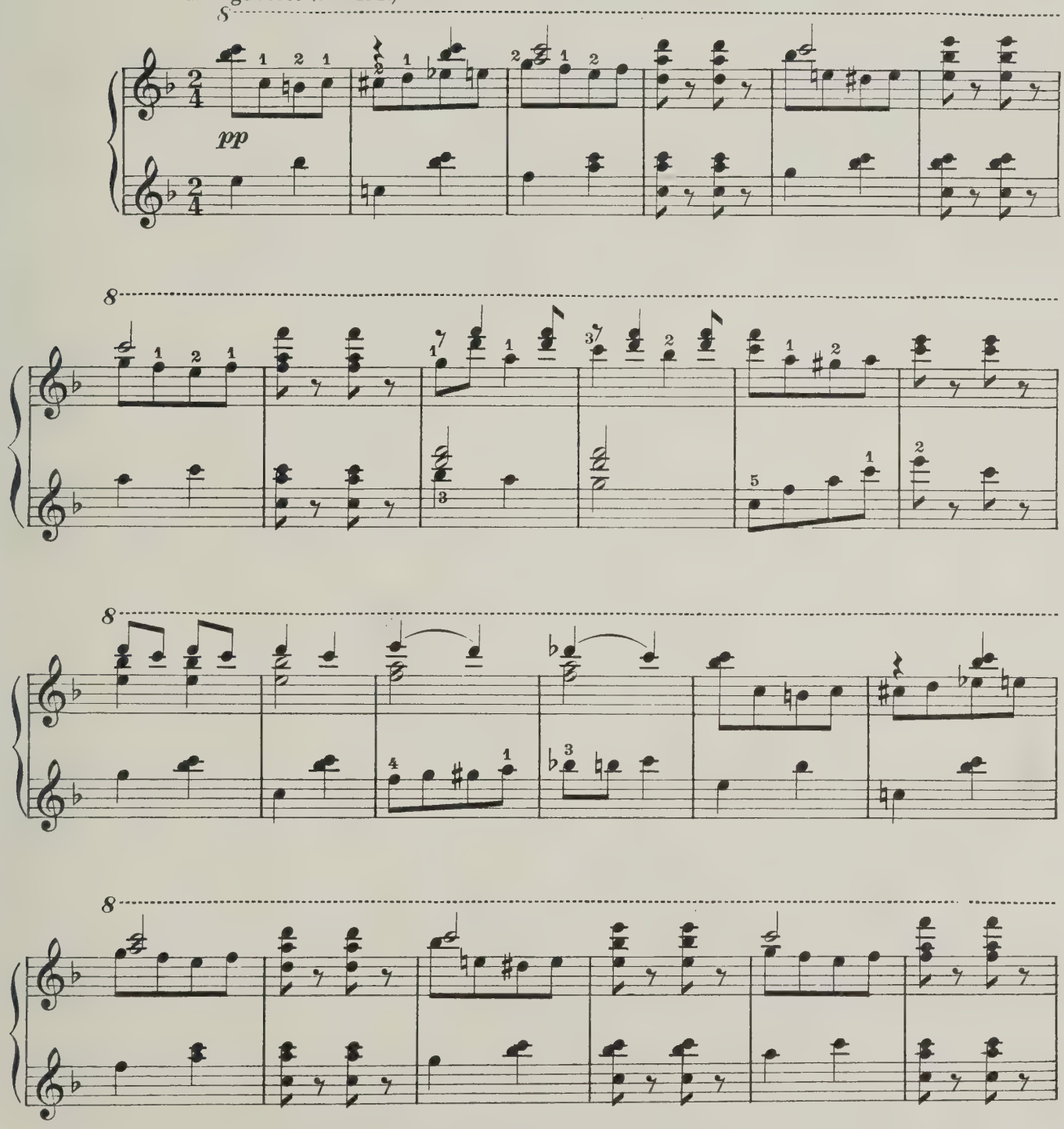
## The Musical Box.

Revised and Edited by
A. M. HENDERSON.

POLKA.

RÉBIKOFF.
(1866 —)

Allegretto. (♩ = 104.)

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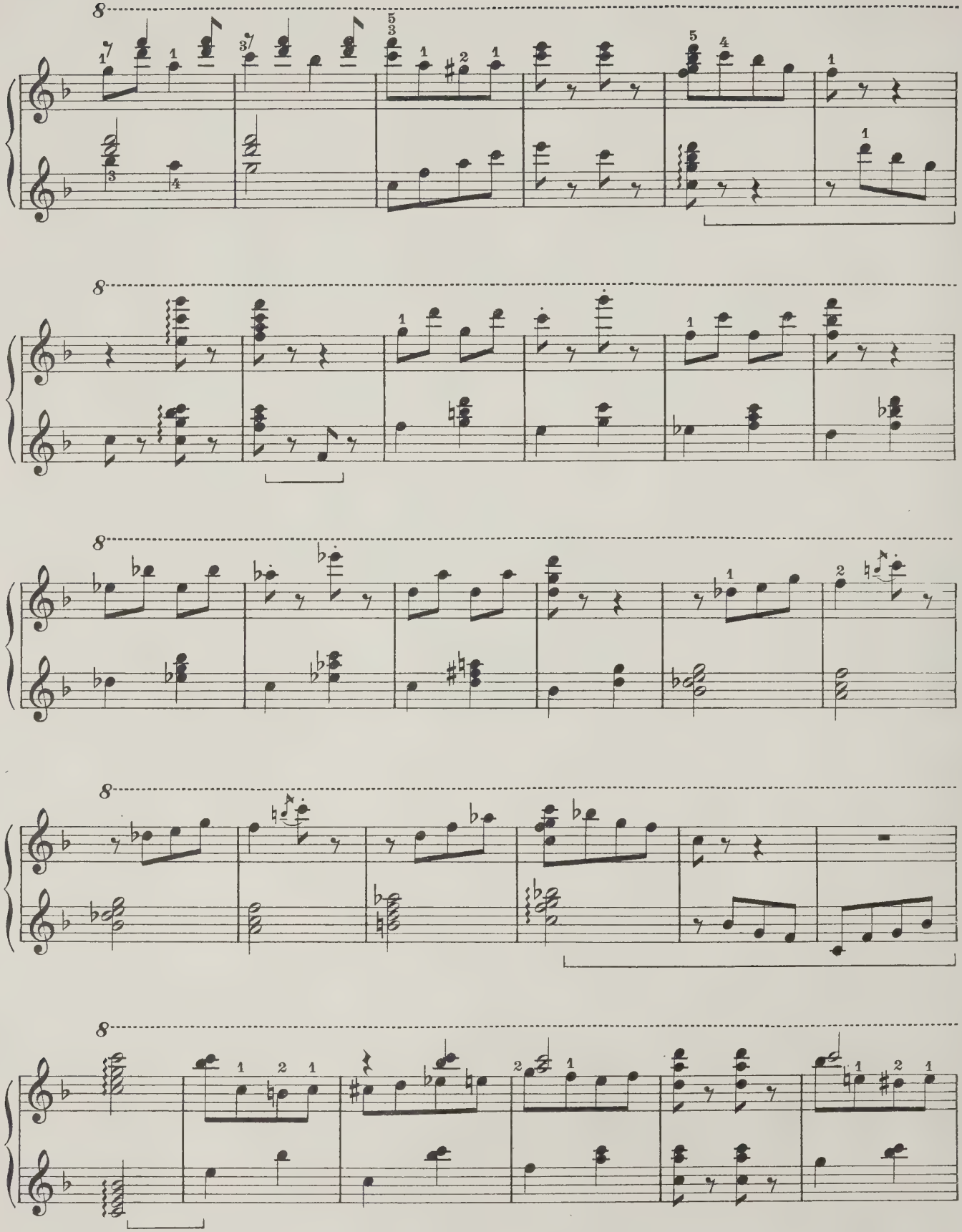

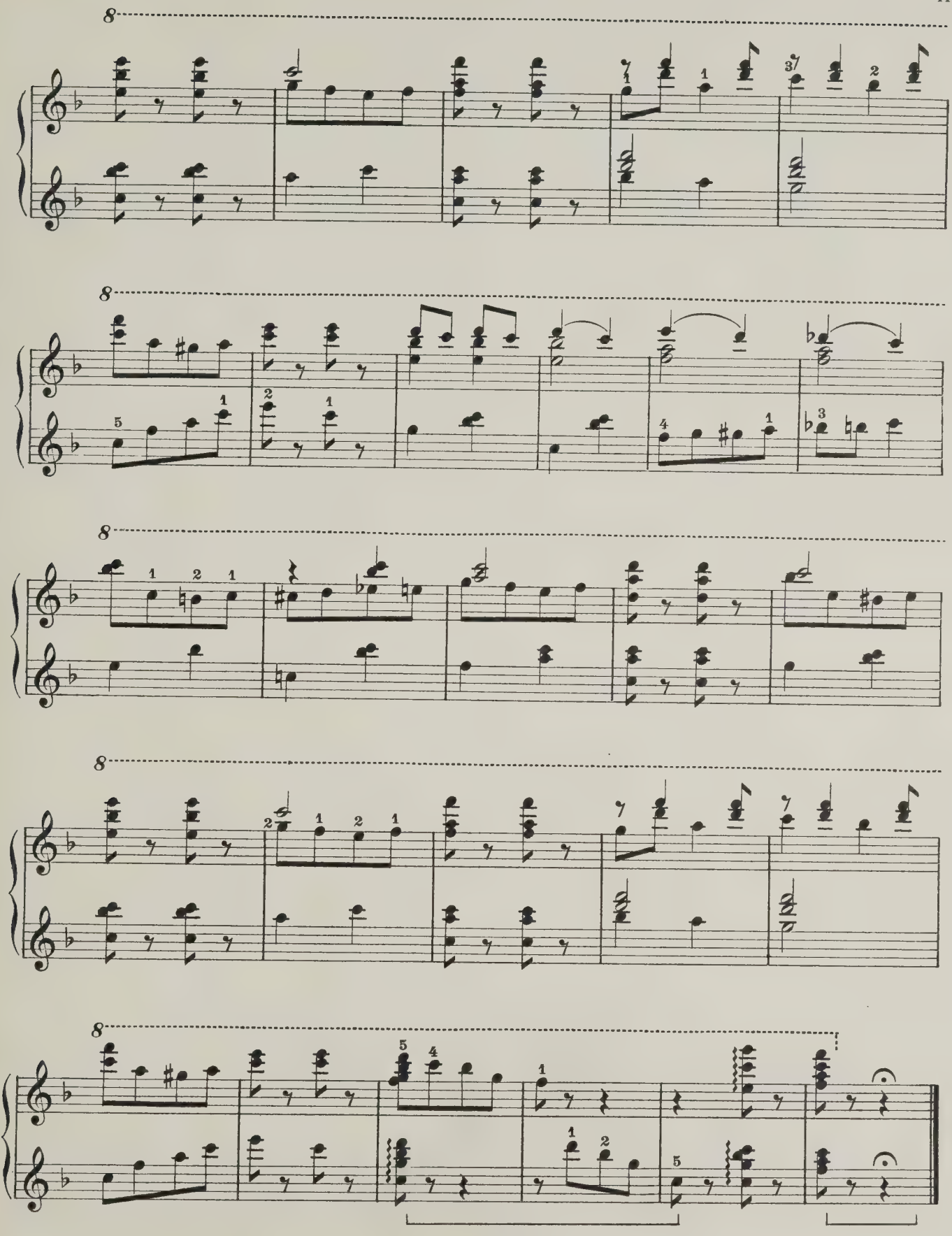

# Mazurka.

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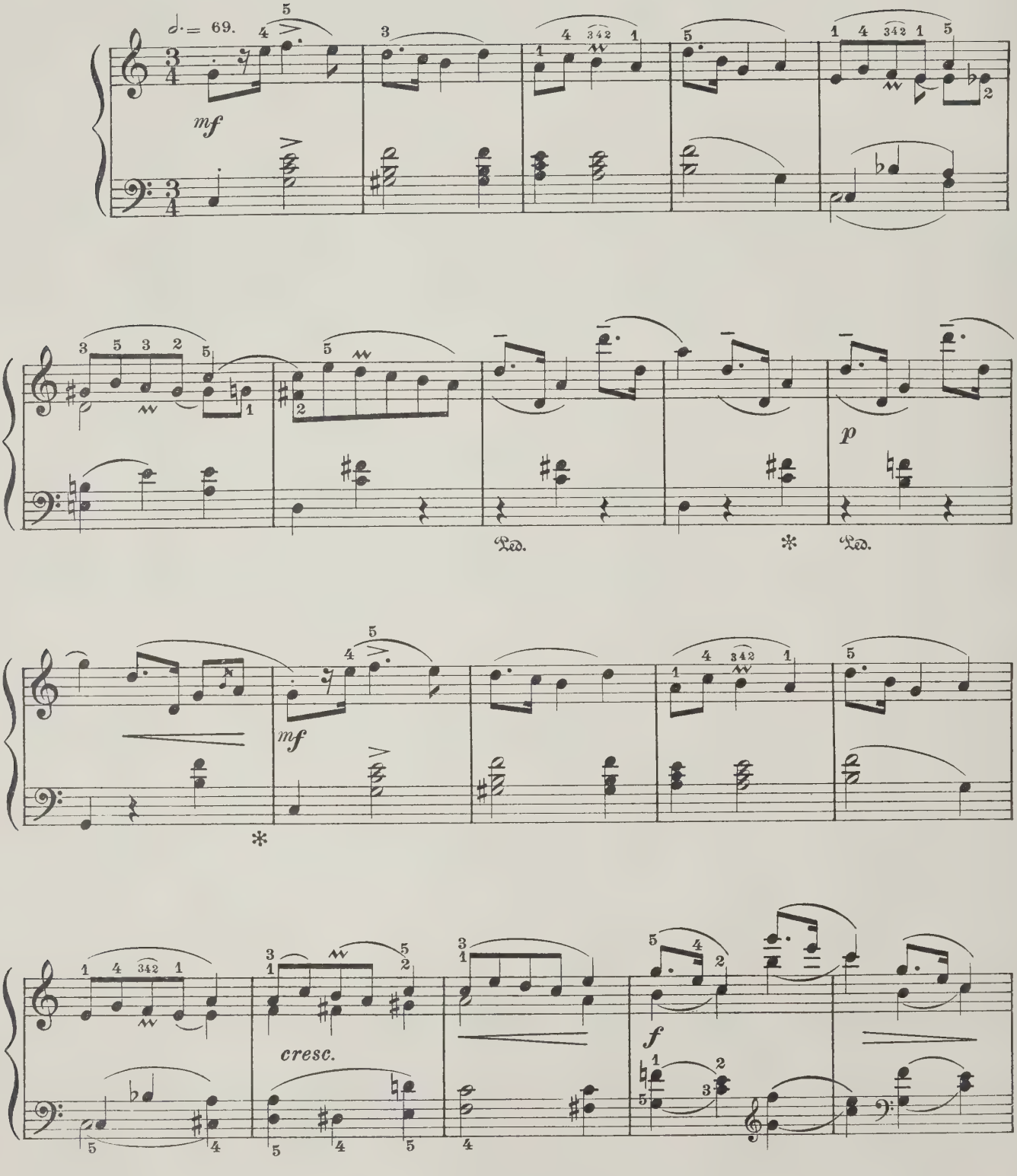
GLIÈRE.
(1875 —)

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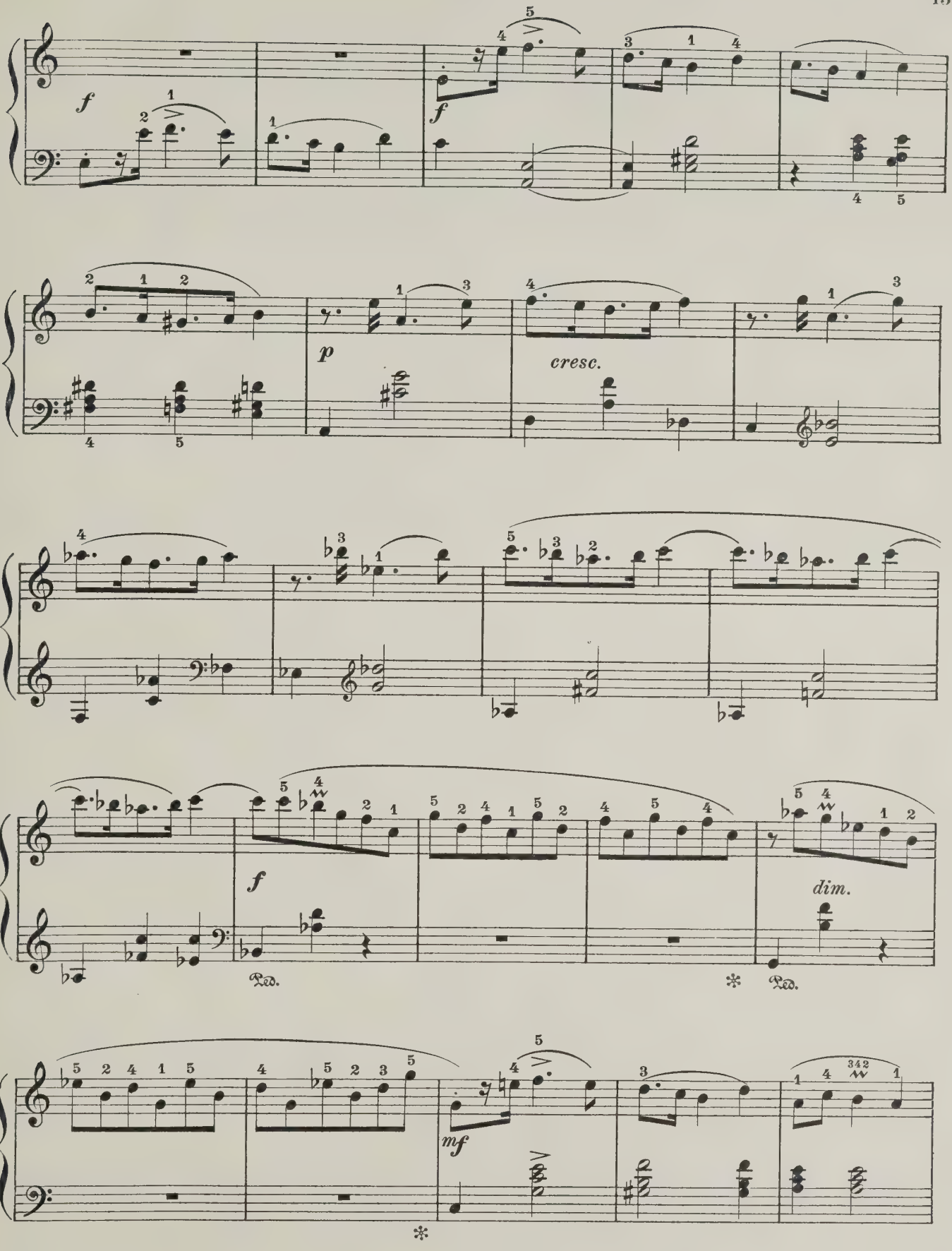
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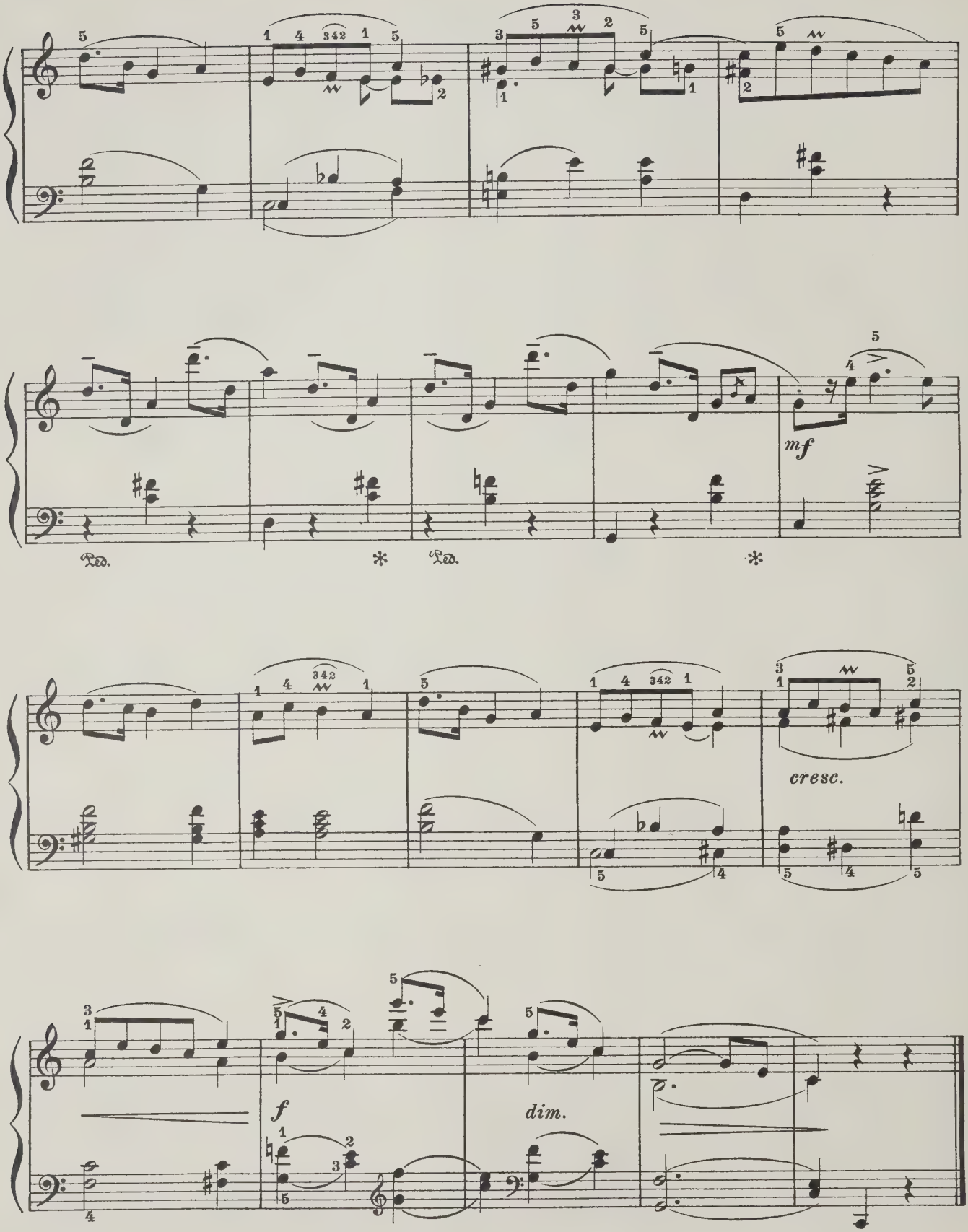
f
p
cresc.
f
dim.
Ped.
Ped.
mf


mf
Ped.
*
Ped.
*
cresc.
f
dim.

# Danse caractéristique.

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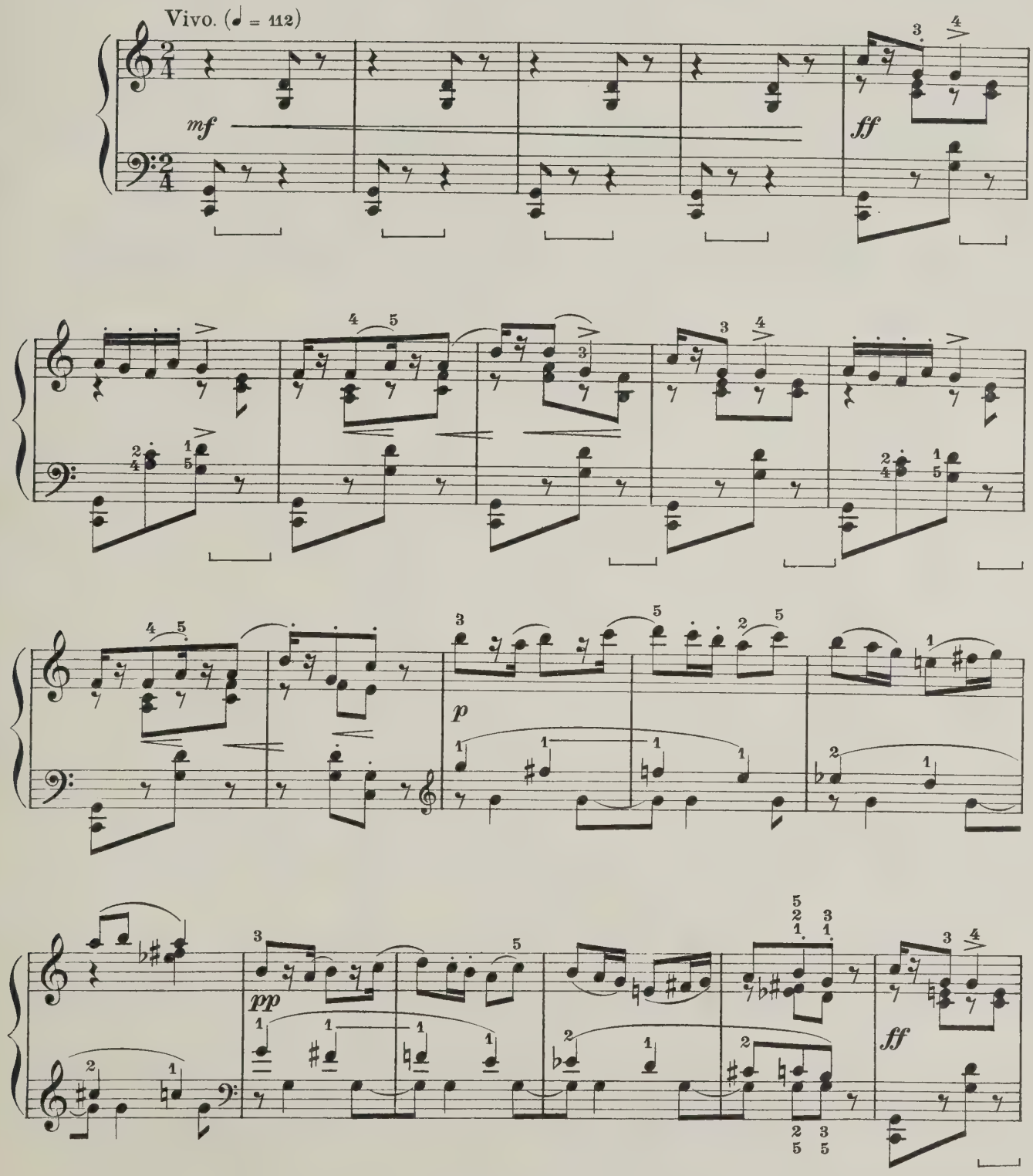
RÉBIKOFF.
(1866 —)

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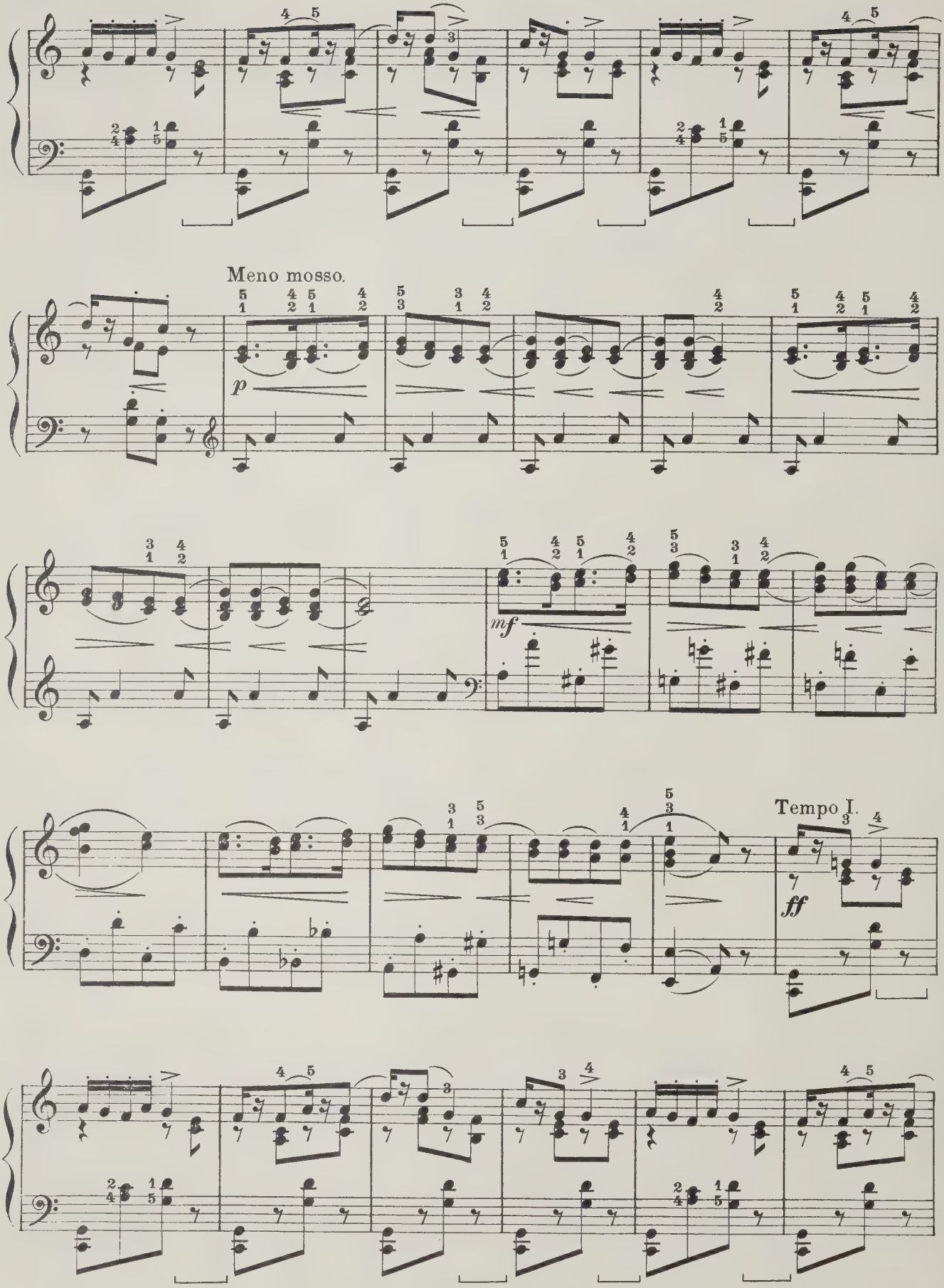
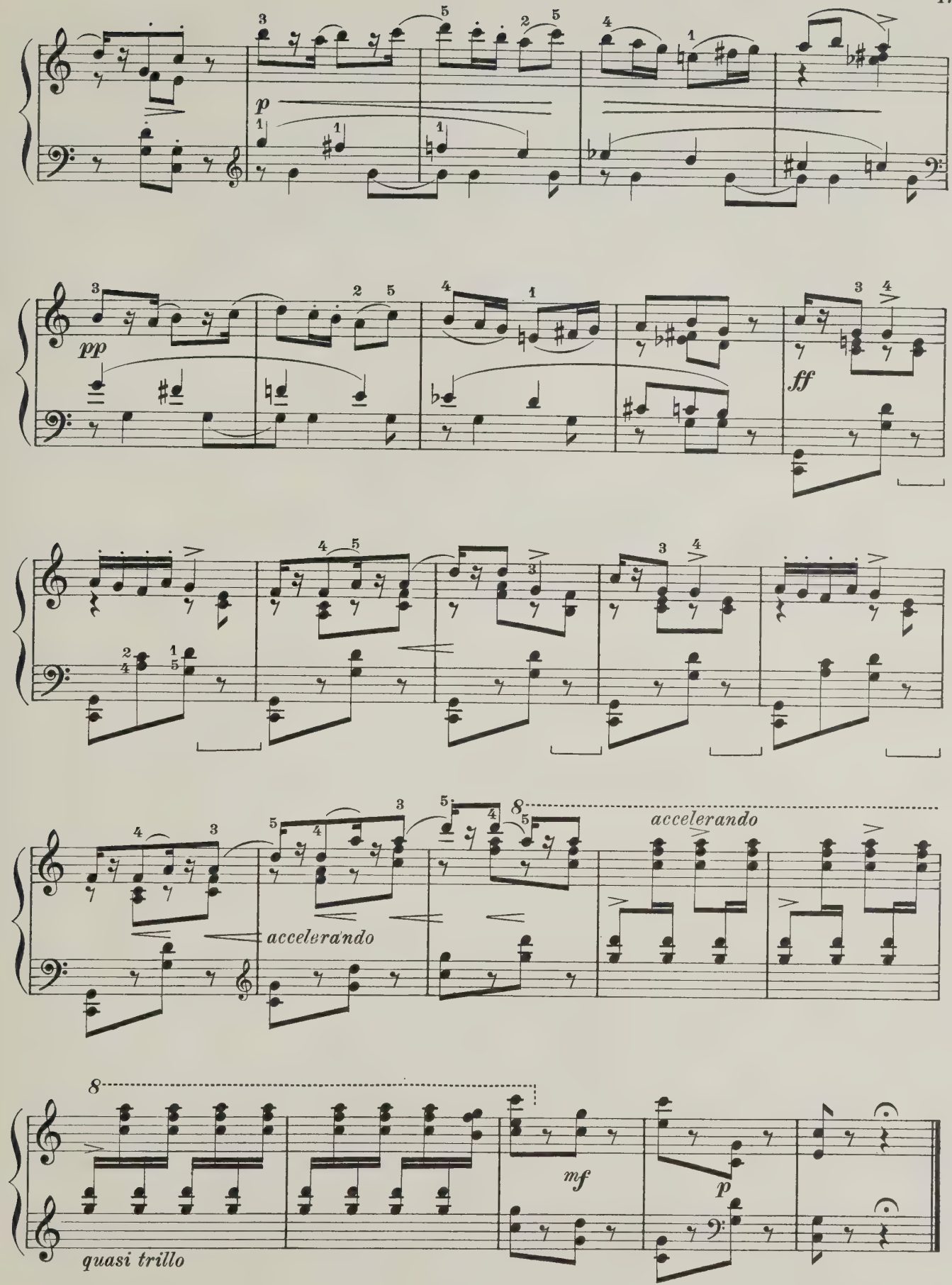

Meno mosso.
p
mf
Tempo I.
ff


p
pp
ff
accelerando
accelerando
8
mf
p
quasi trillo

# Chanson populaire.

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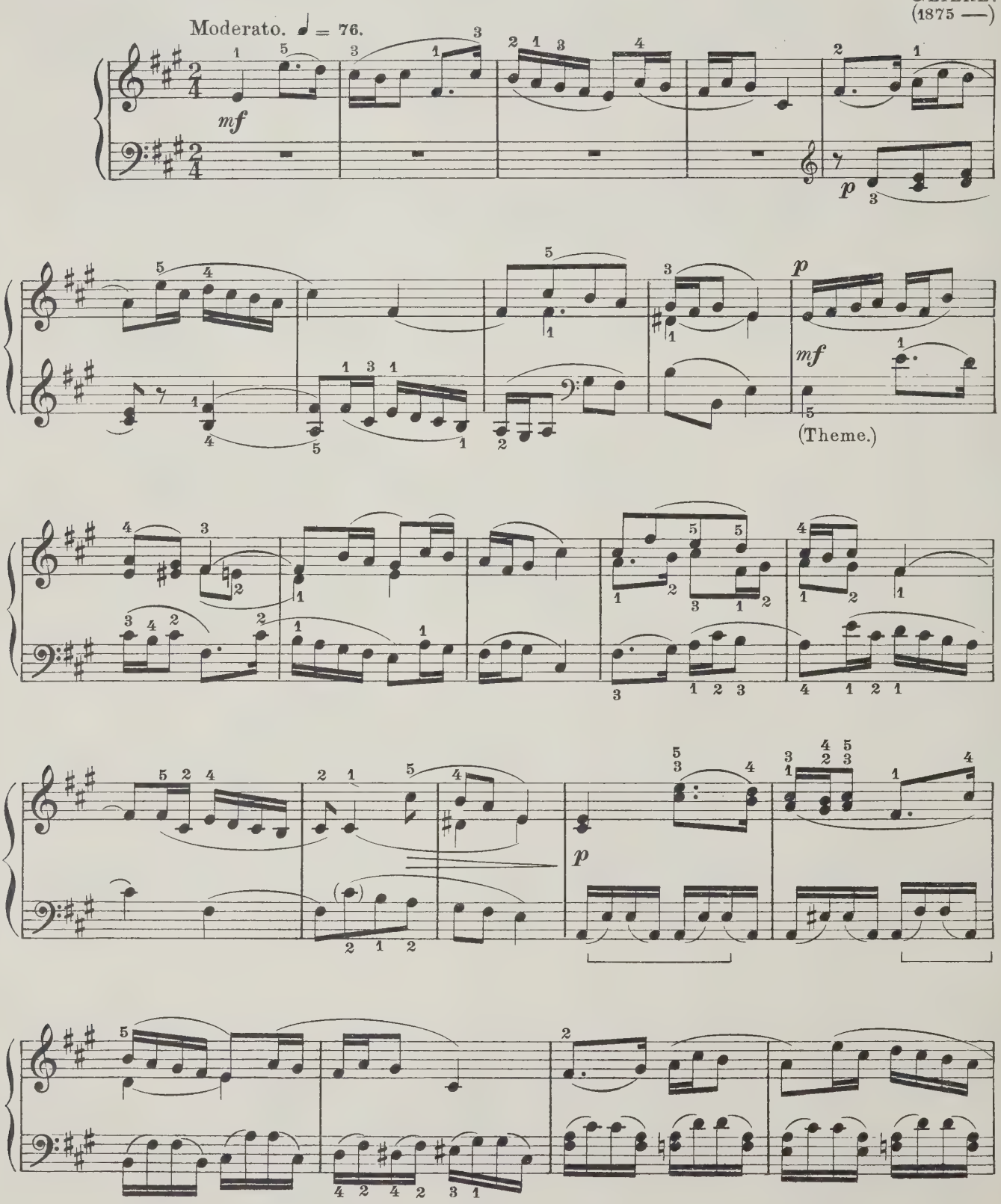
GLIÈRE.
(1875 —)

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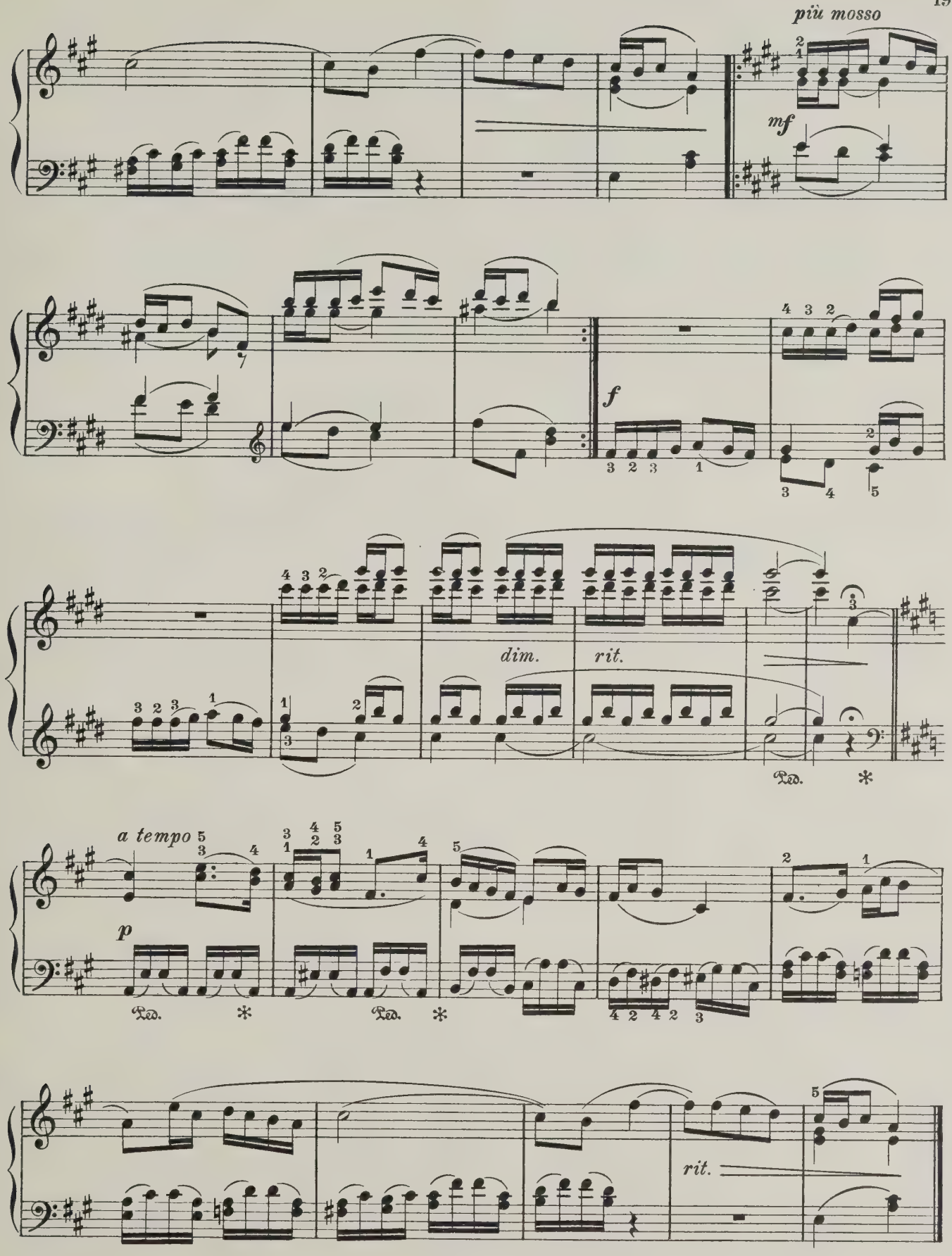
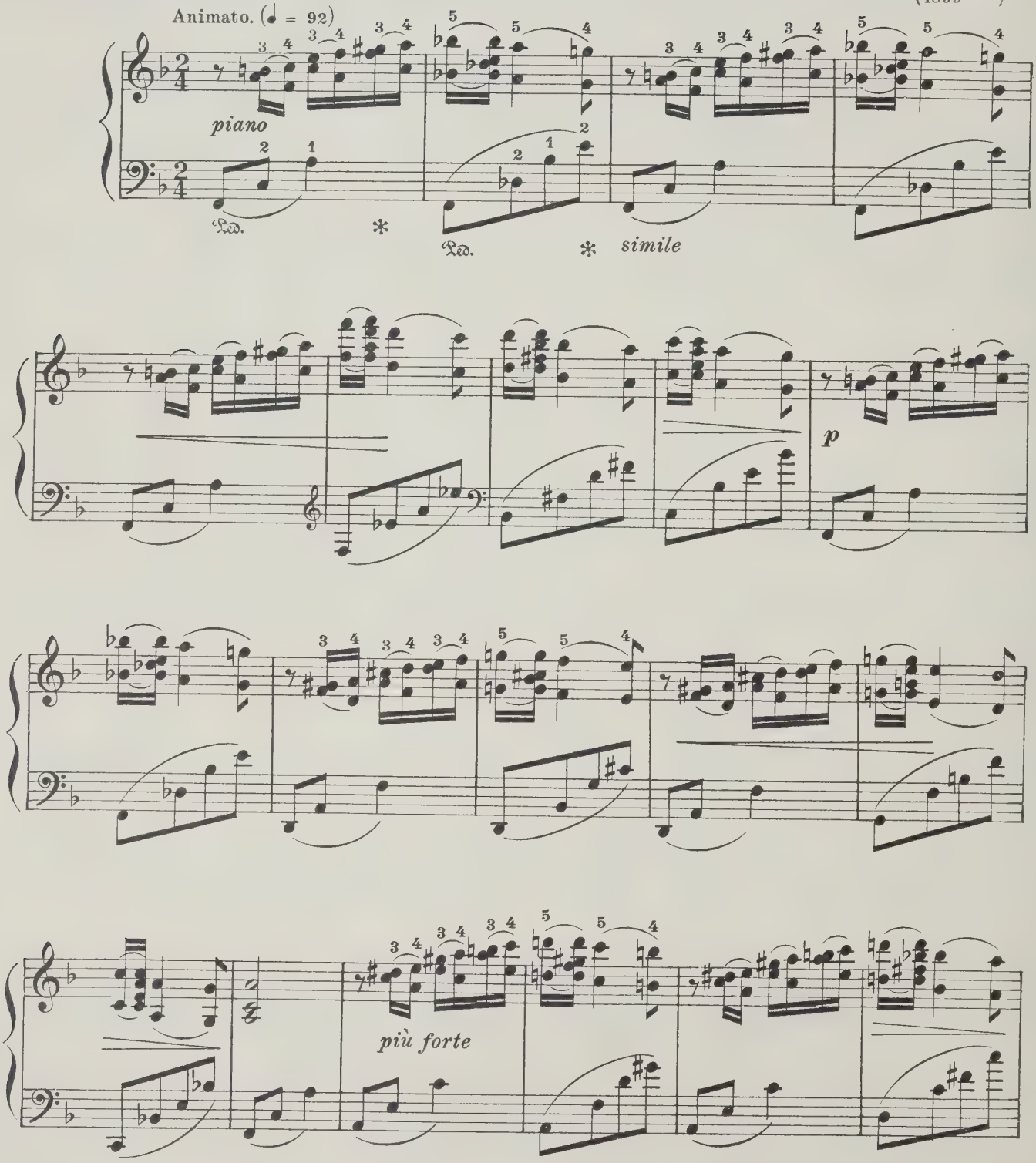

più mosso
mf
f
dim.
rit.
a tempo
p
Ped.
*
rit.

# Prélude

## in F major.

Revised and Edited by
A.M. HENDERSON.

H. PACHULSKI.
(1859 —)

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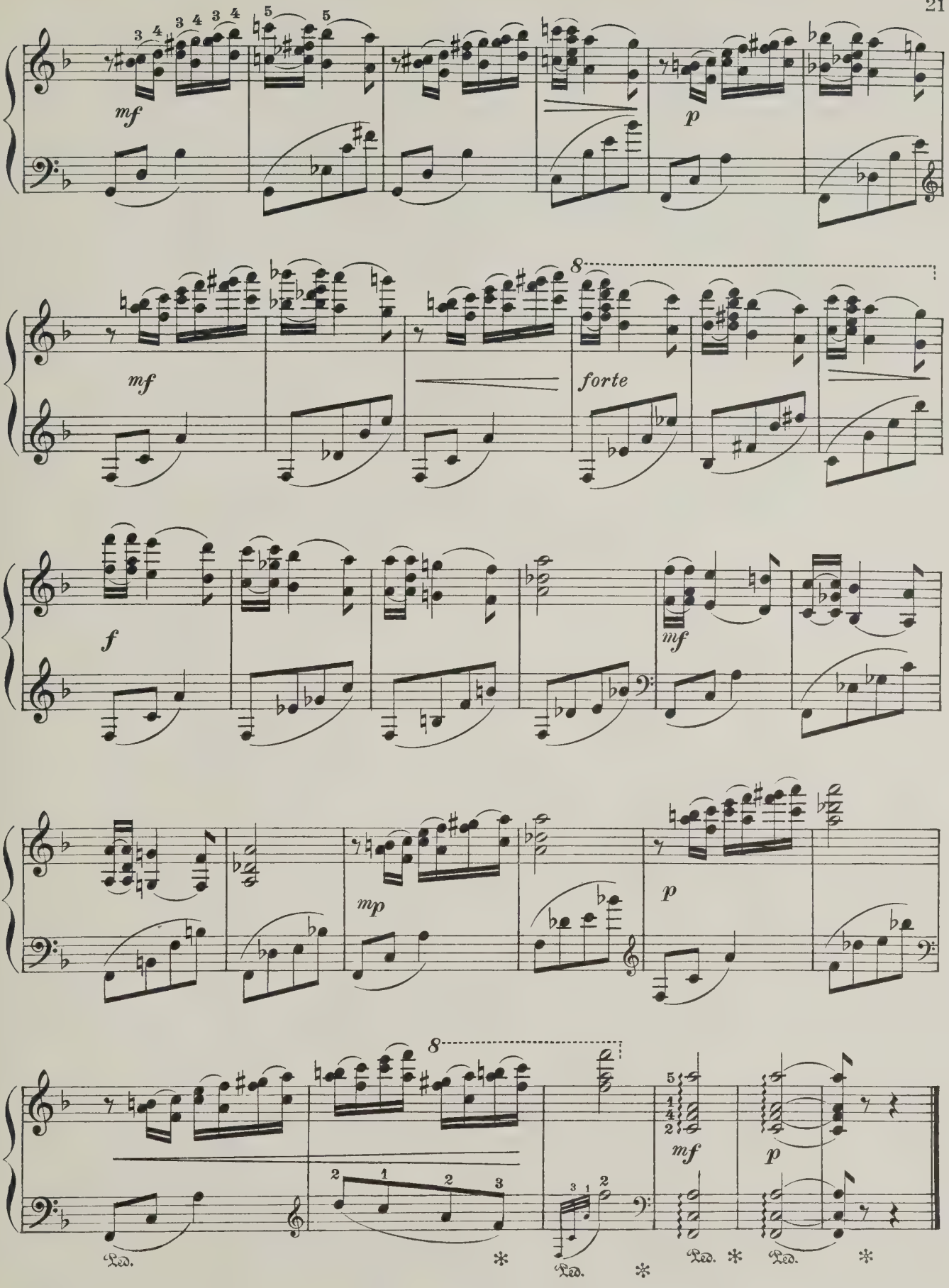
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forte
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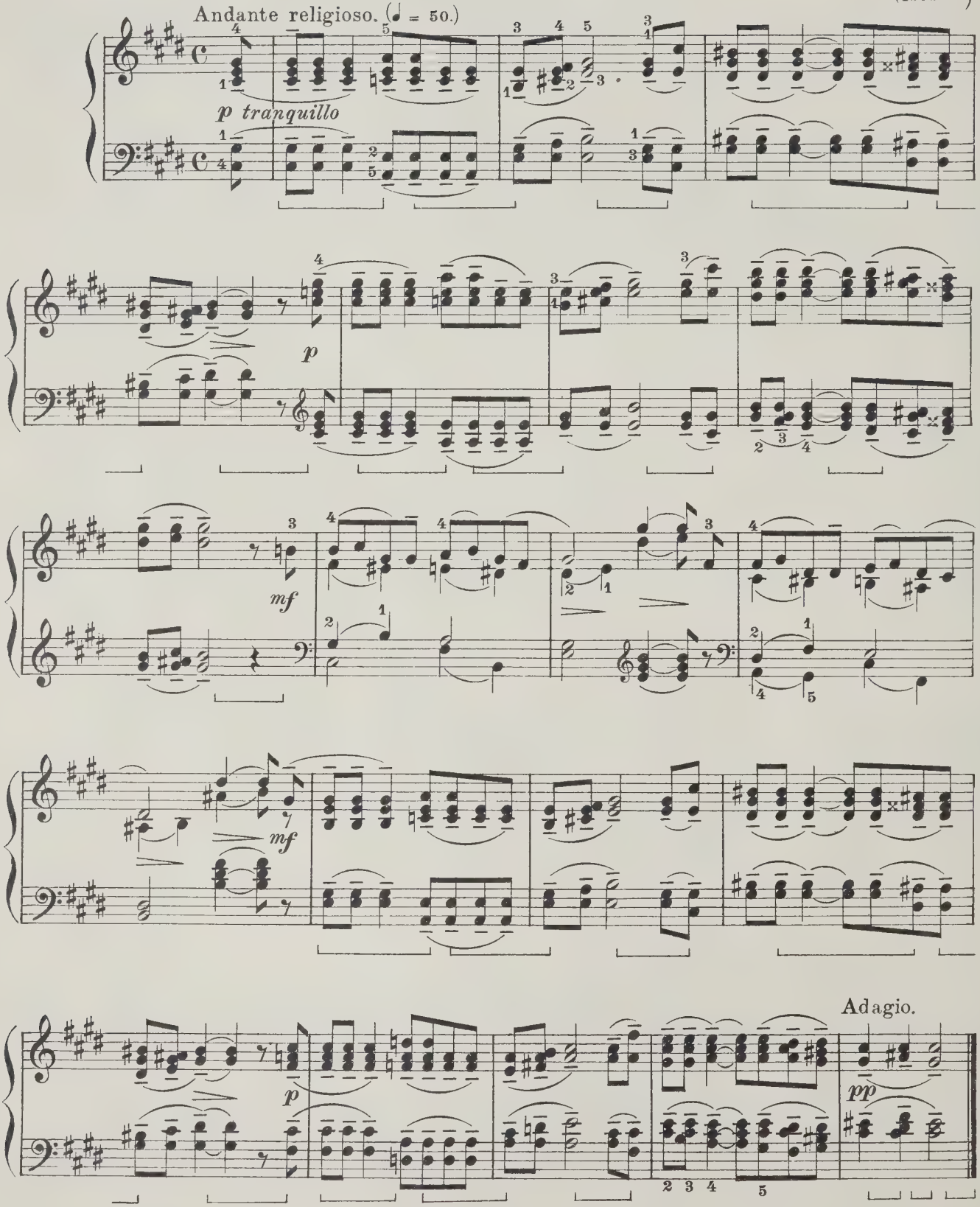
p
Ped.
*
Ped.
*
Ped.
*
Ped.
*

# Prière.

Revised and Edited by
A. M. HENDERSON.

GLIÈRE.
(1875 —)

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# Danse des odalisques.

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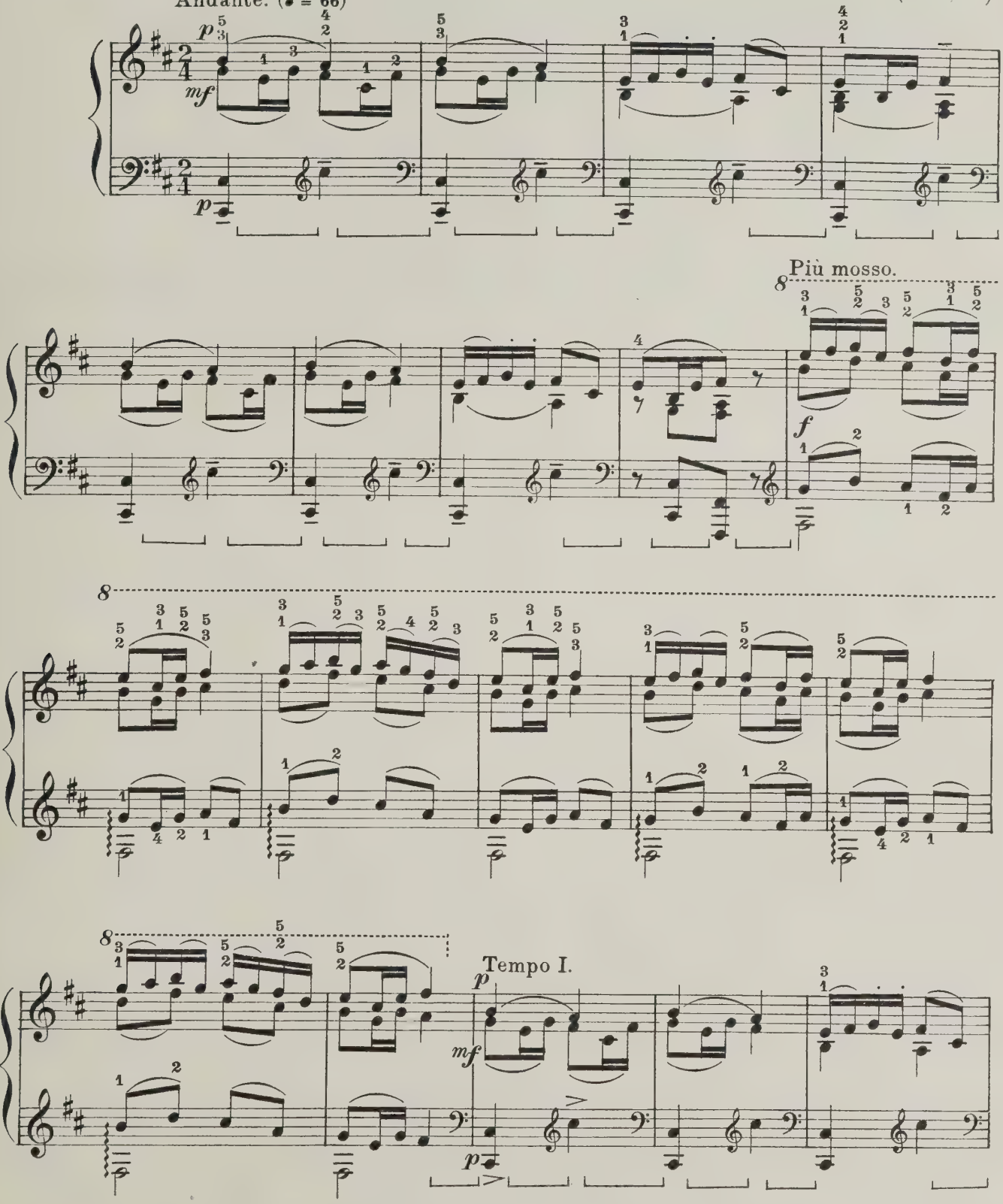
A. M. HENDERSON.

RÉBIKOFF.
(1866 —)

Andante. (♩ = 66)

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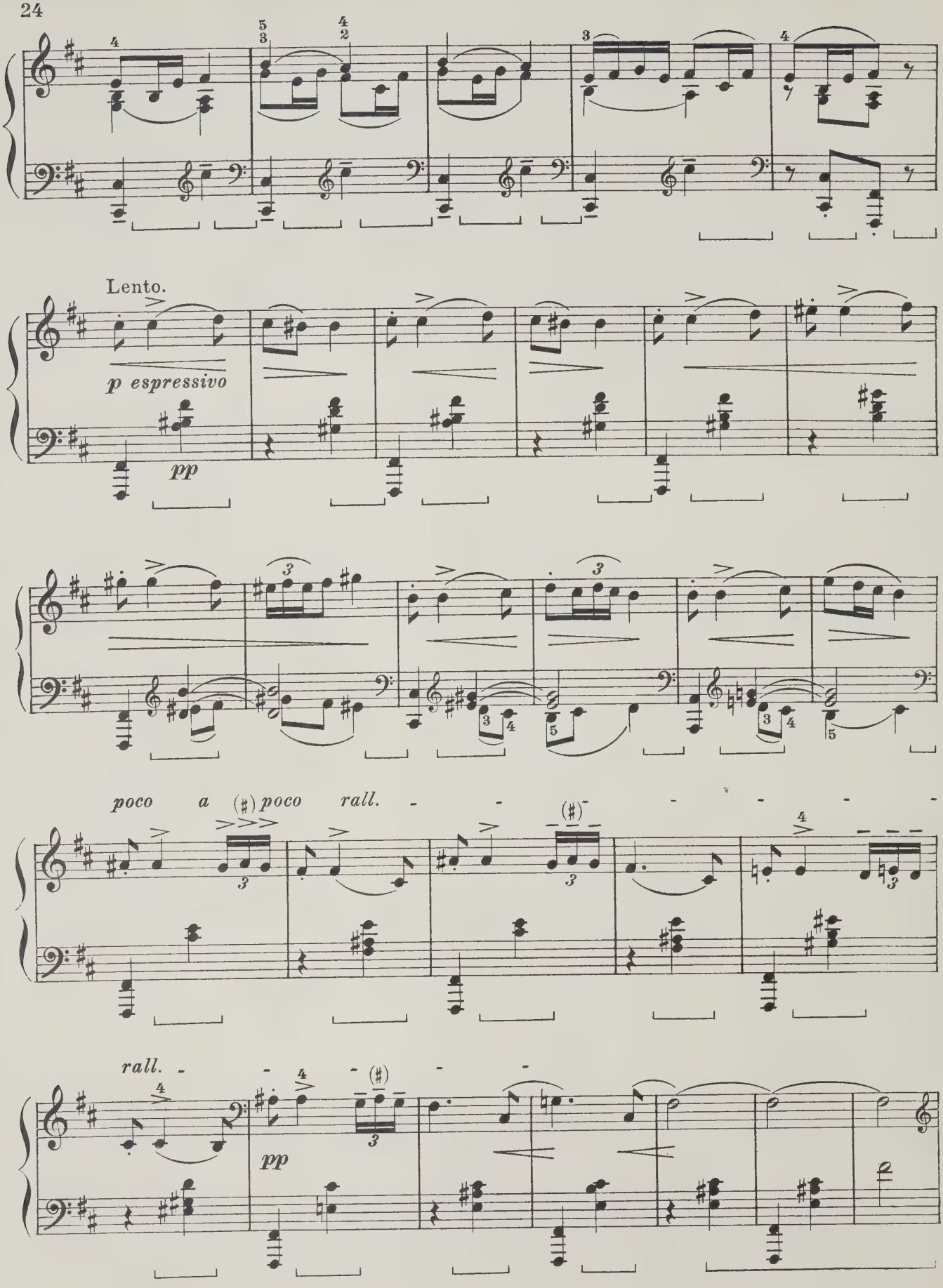
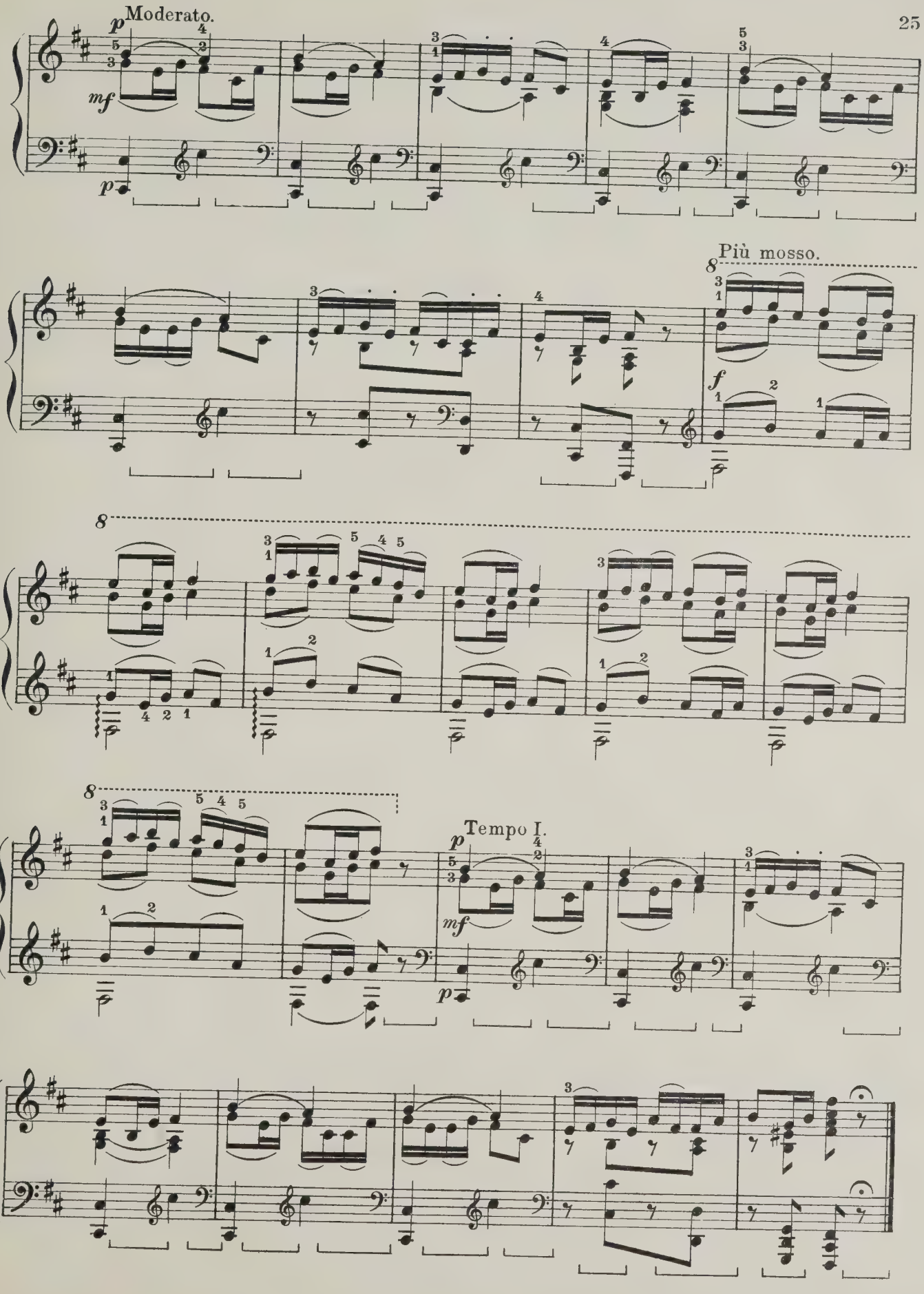

Lento.
p espressivo
pp
poco a (♯) poco rall.
(♯)
rall.
pp

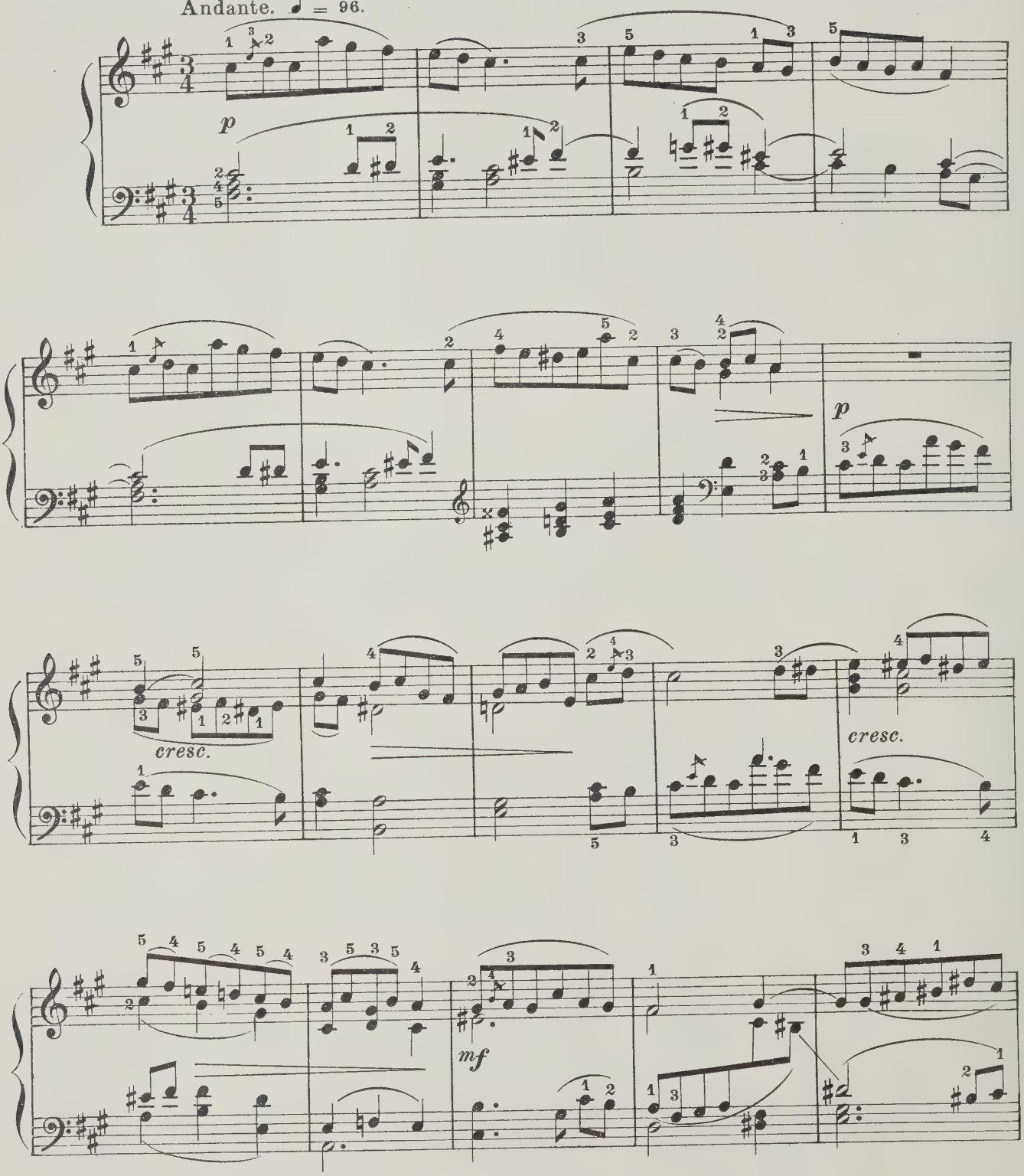

Moderato.
Più mosso.
Tempo I.

# Nocturne.

Revised and Edited by
A. M. HENDERSON.

GLIÈRE.
(1875 —)

Andante. ♩ = 96.

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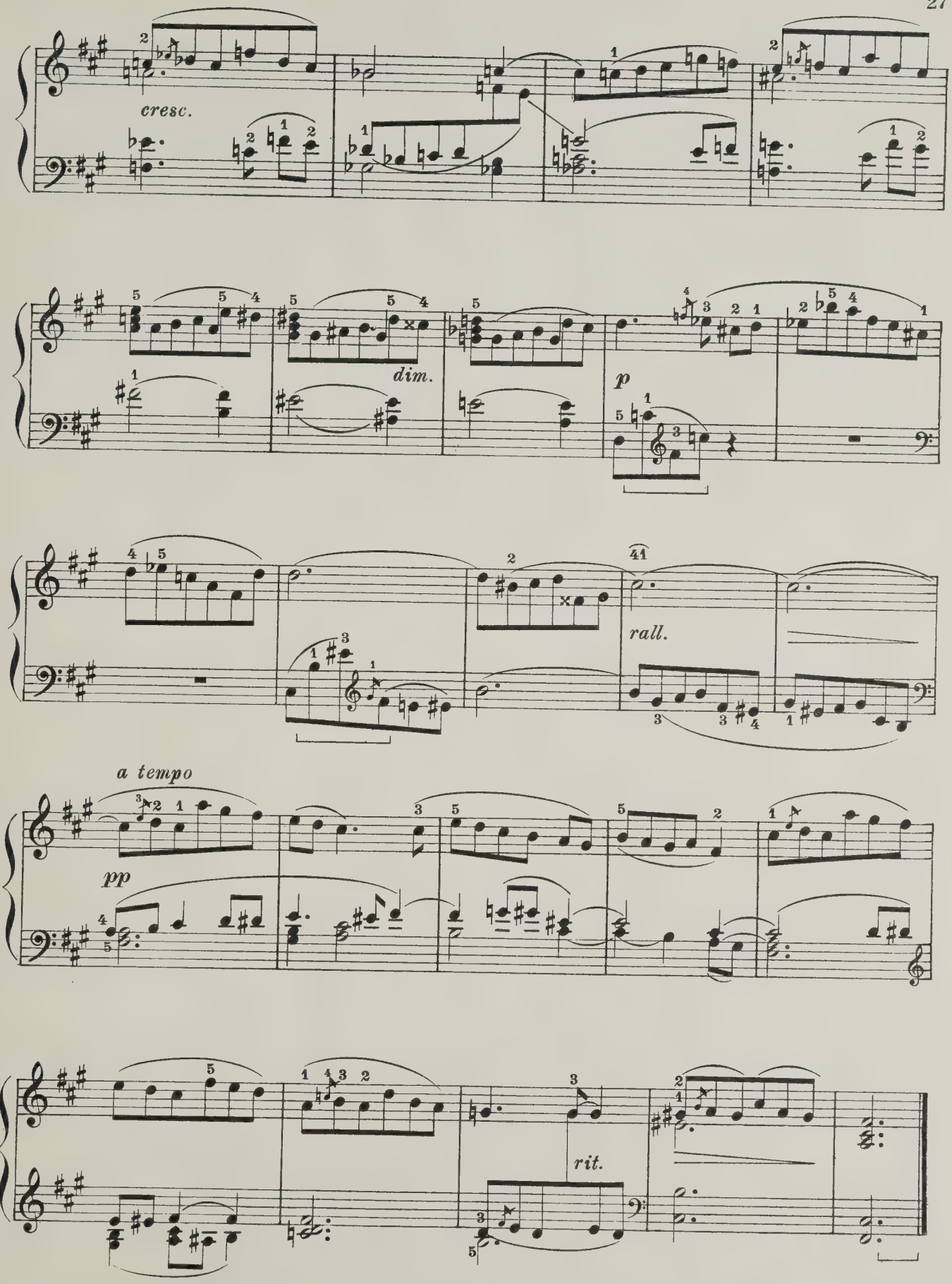
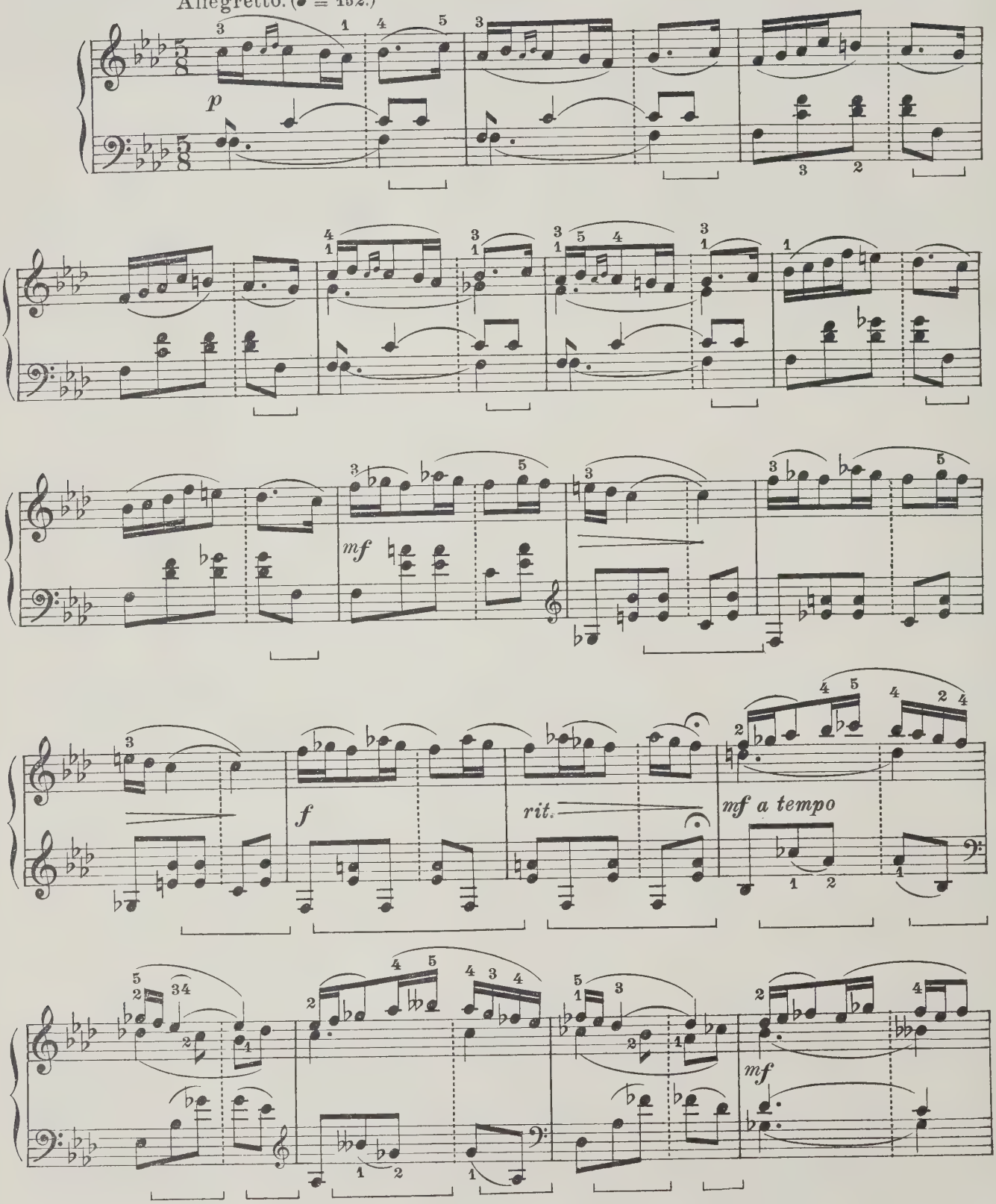

cresc.
dim.
p
rall.
a tempo
pp
rit.

# Chant oriental.

Revised and Edited by
A. M. HENDERSON.

GLIÈRE.
(1875—)

Allegretto. (♪ = 152.)

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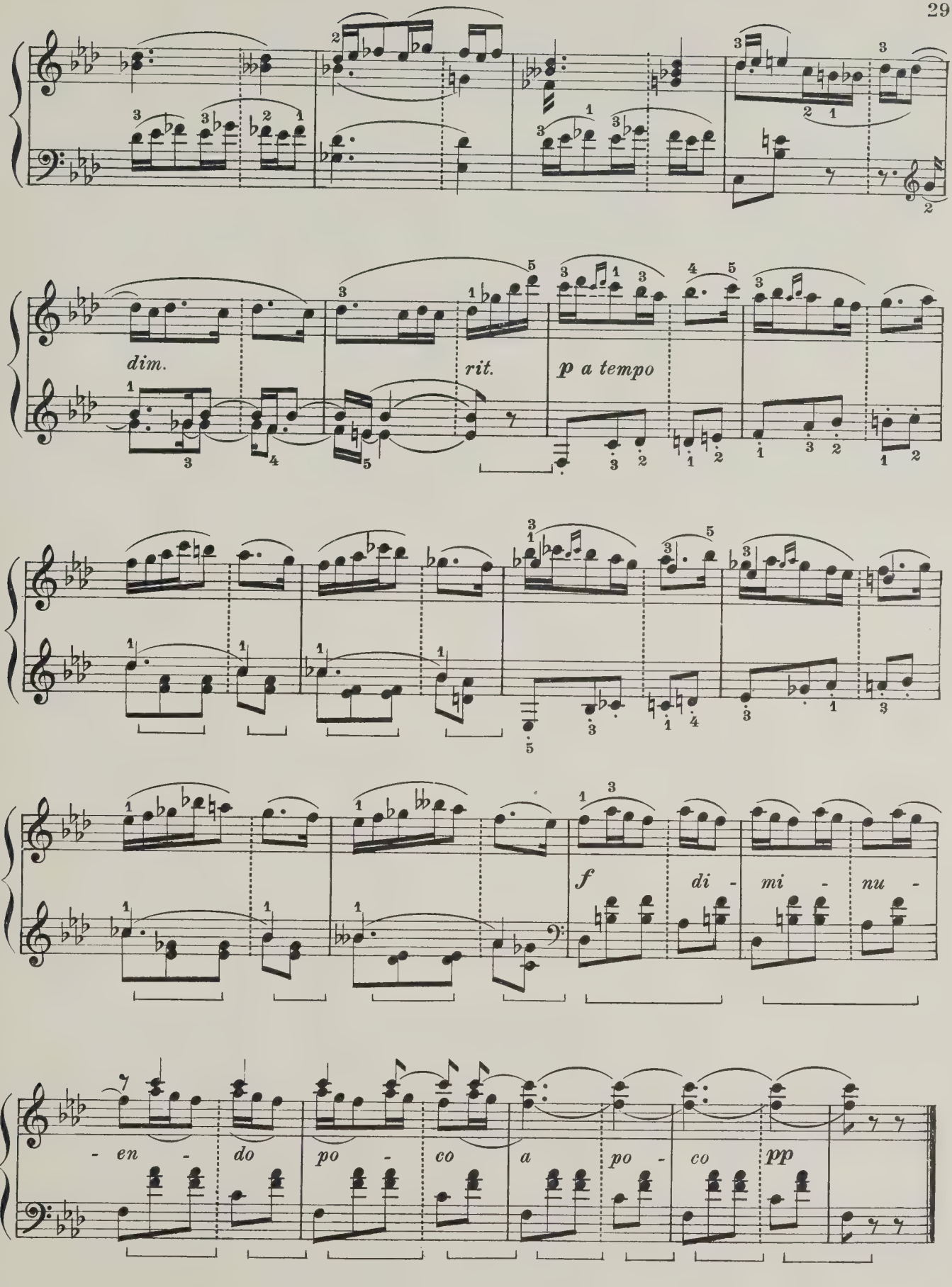
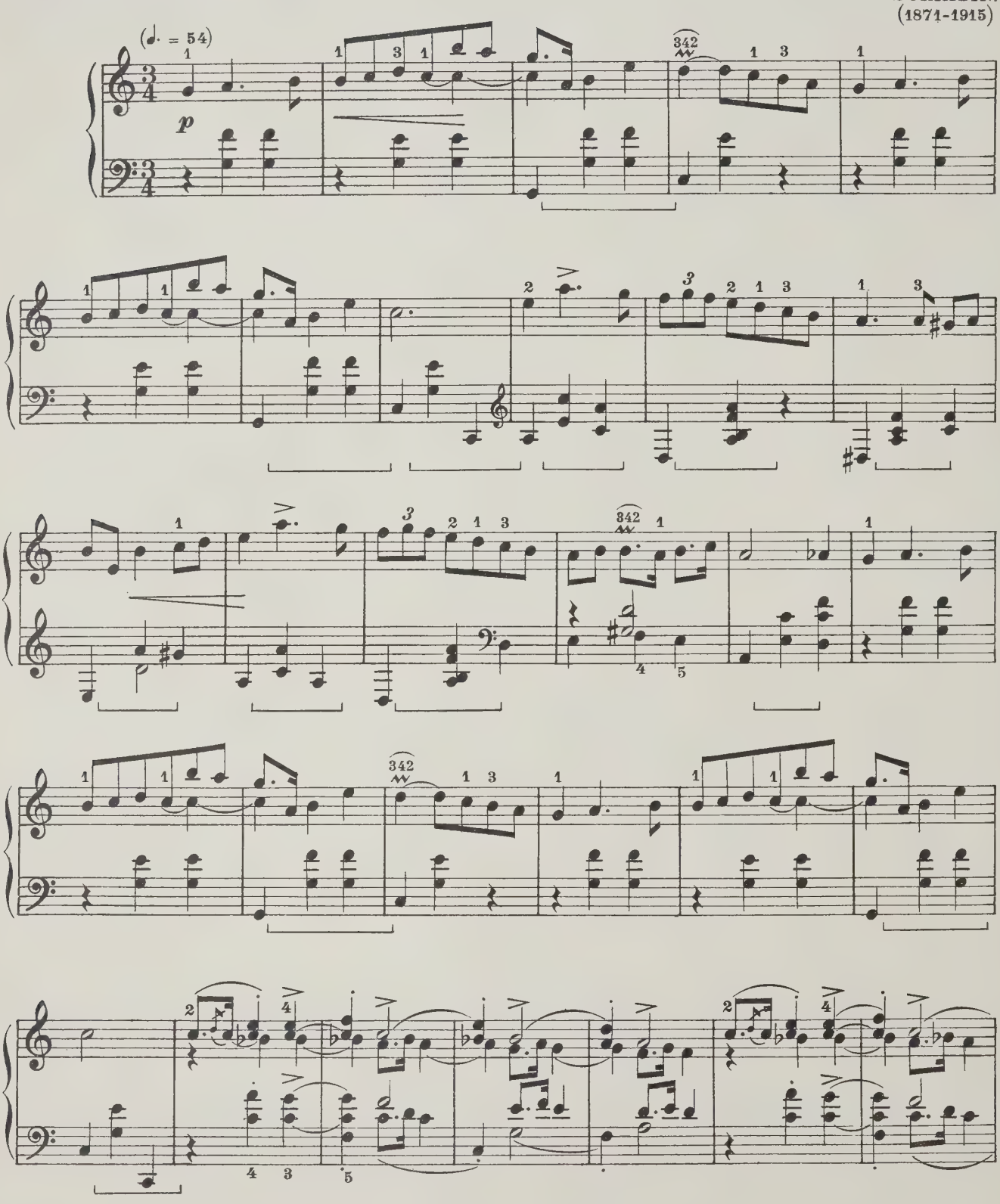

dim.
rit.
p a tempo
f
di - mi - nu -
- en - do
po - co
a
po - co
pp

# Impromptu à la mazurka.

Revised and Edited by
A. M. HENDERSON.

SCRIABIN.
(1871-1915)

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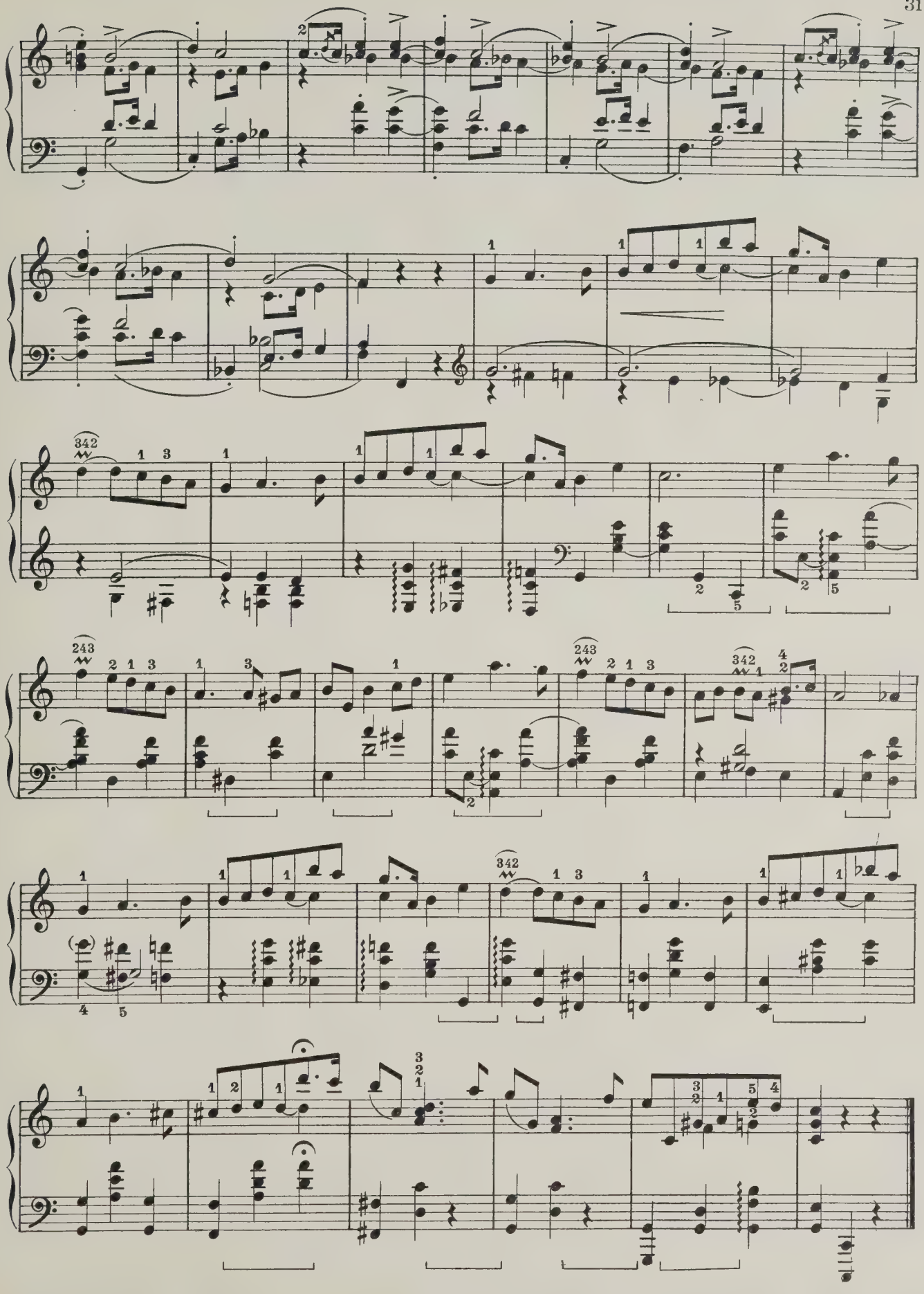
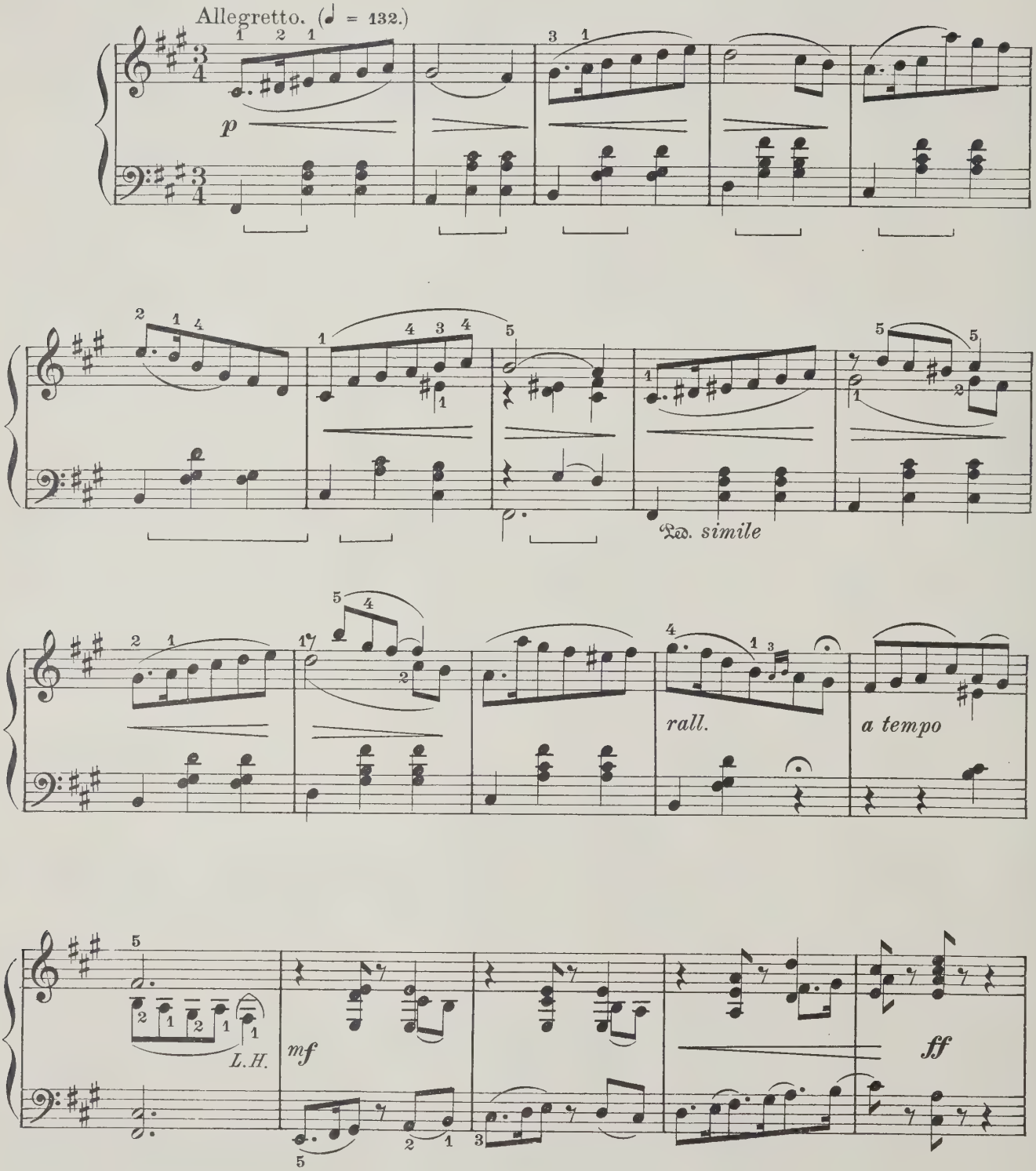


# Mazurka.

Revised and Edited by
A.M.HENDERSON.

RÉBIKOFF.
(1866 —)

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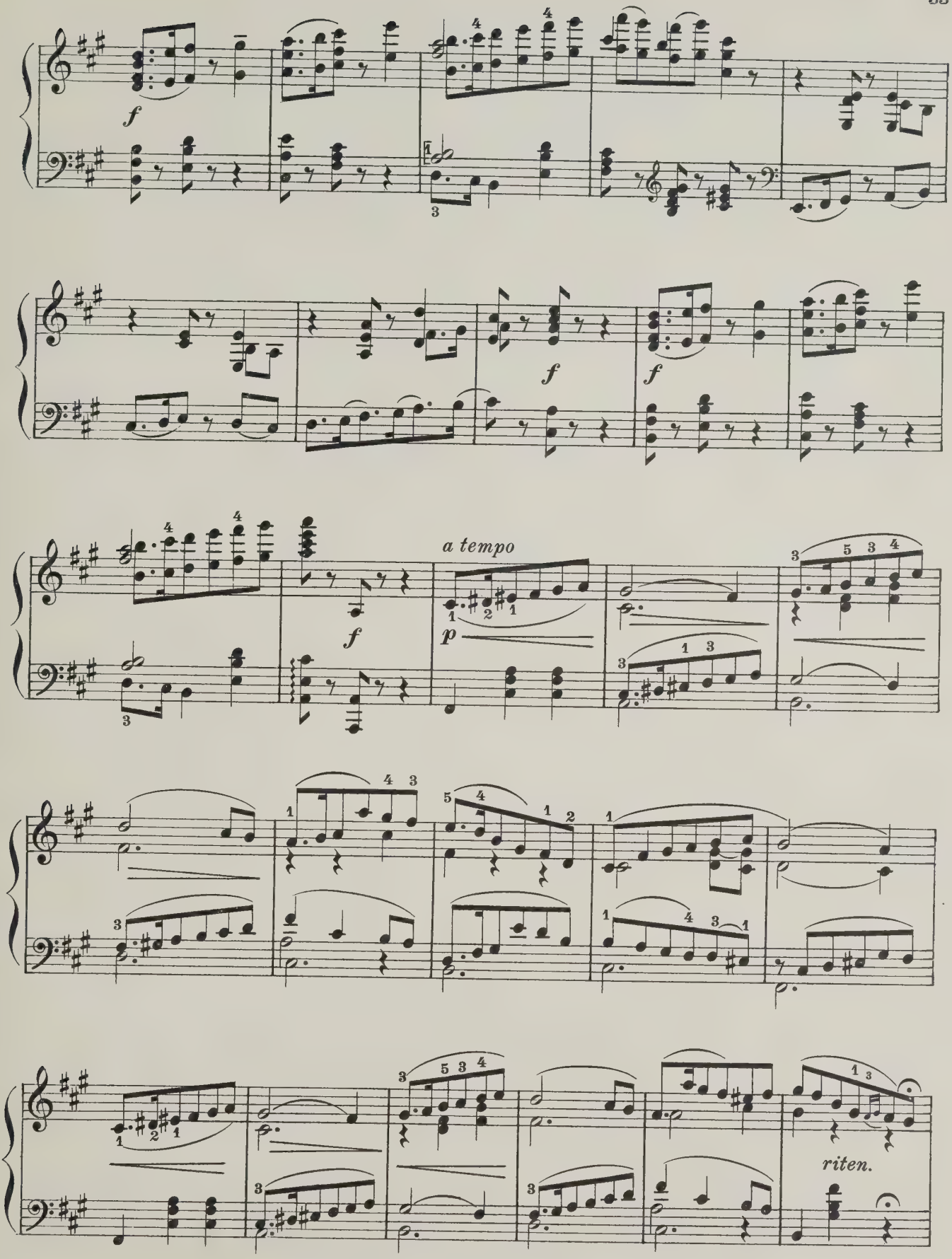
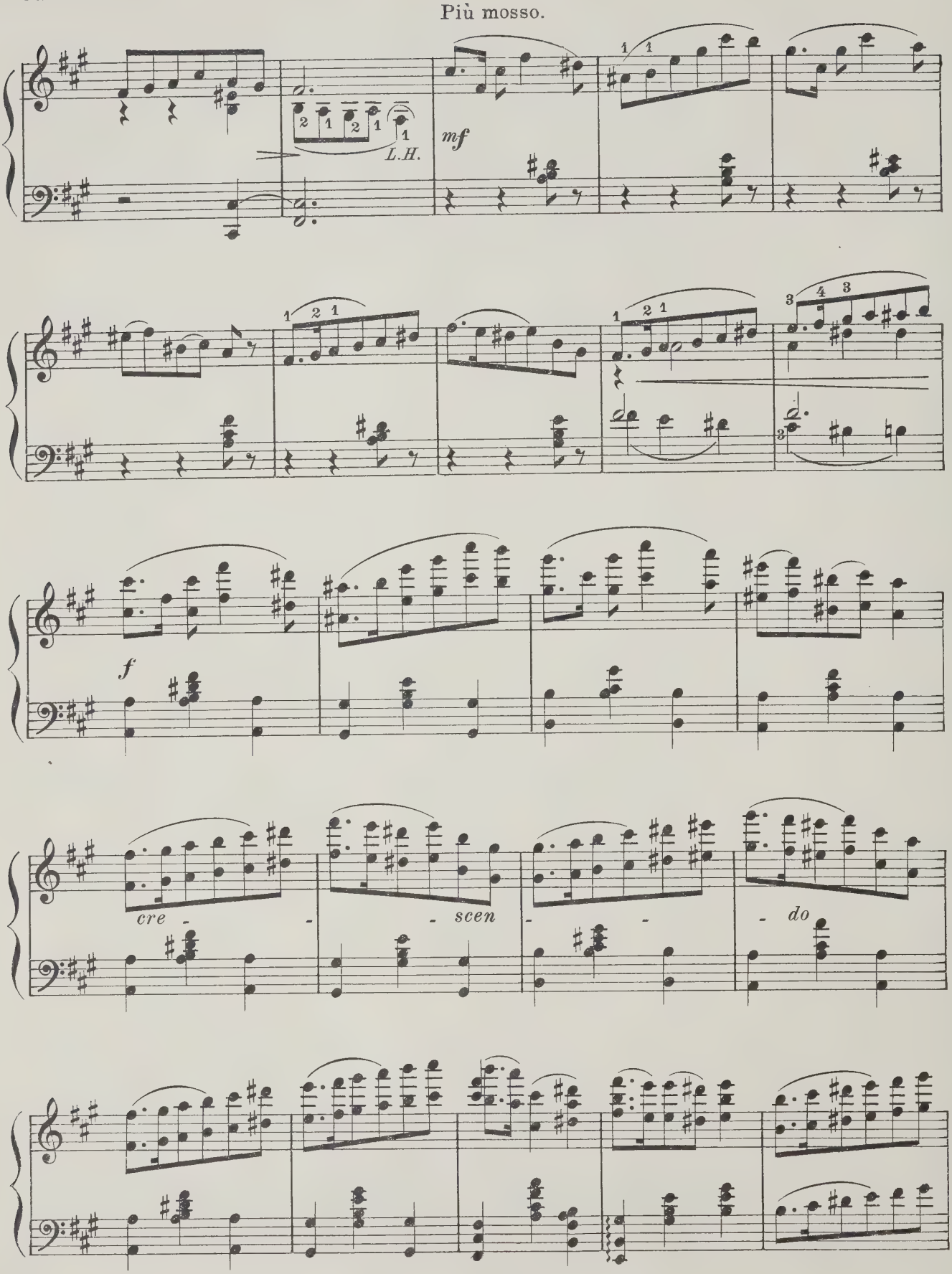
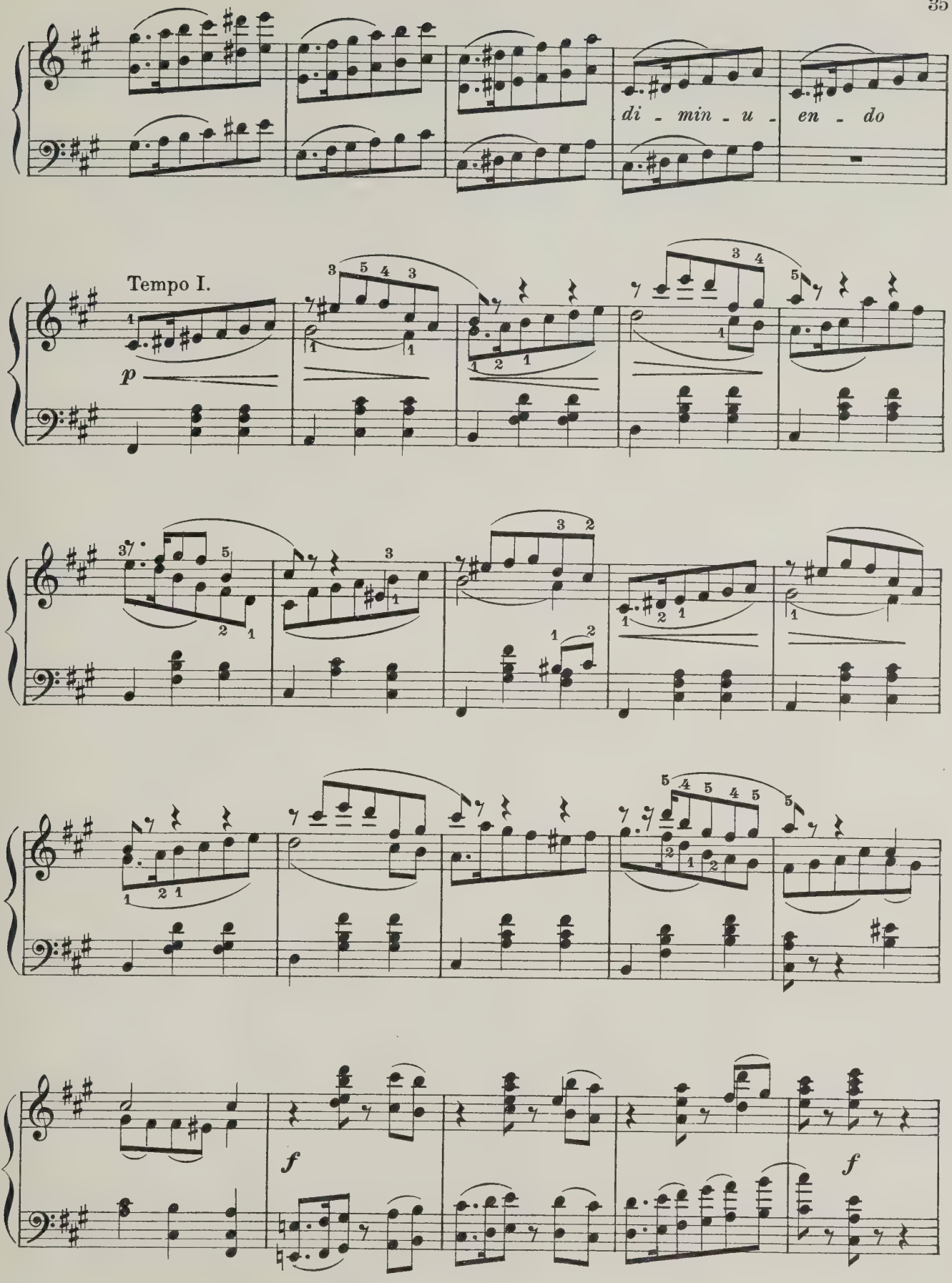
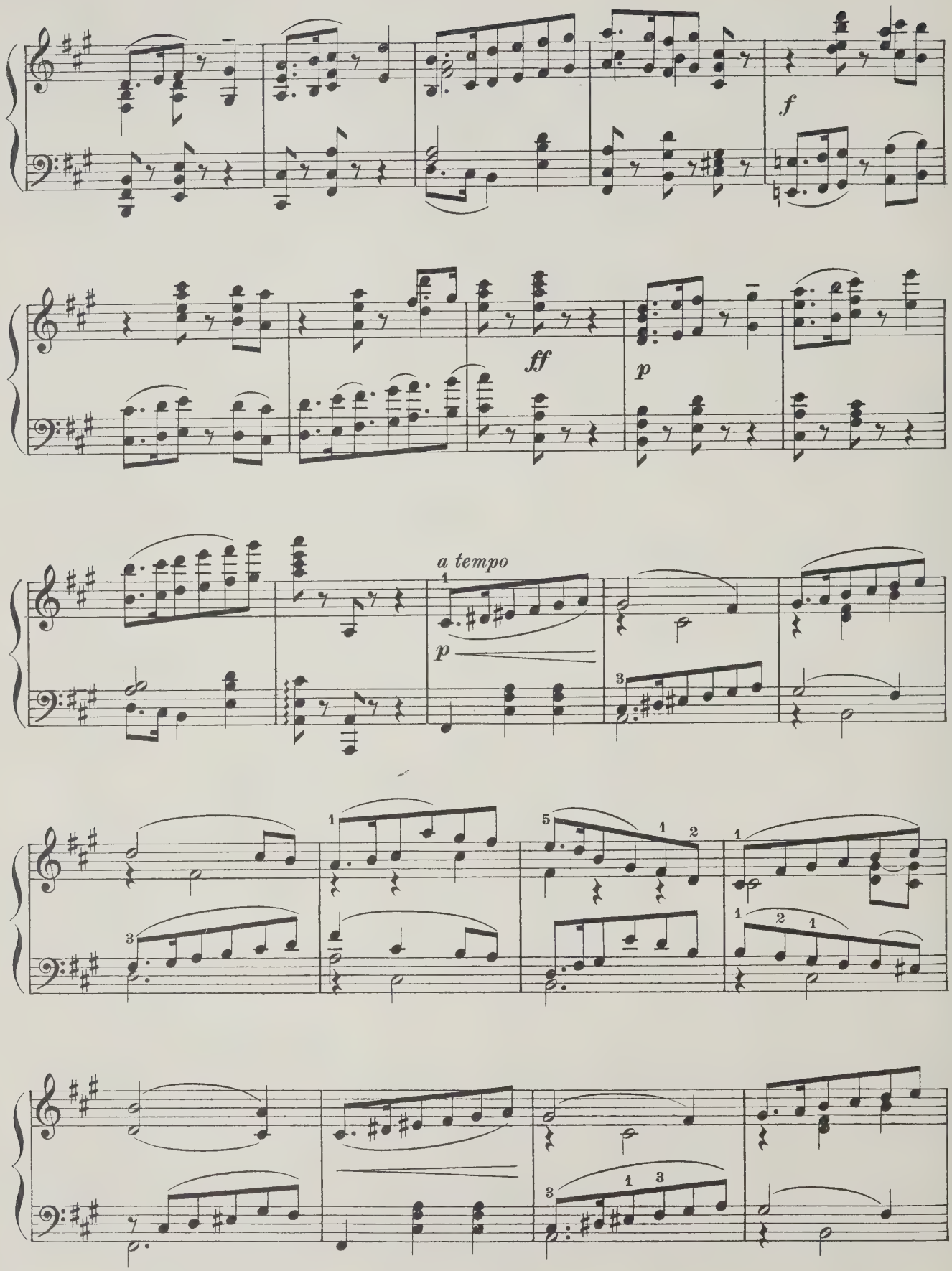
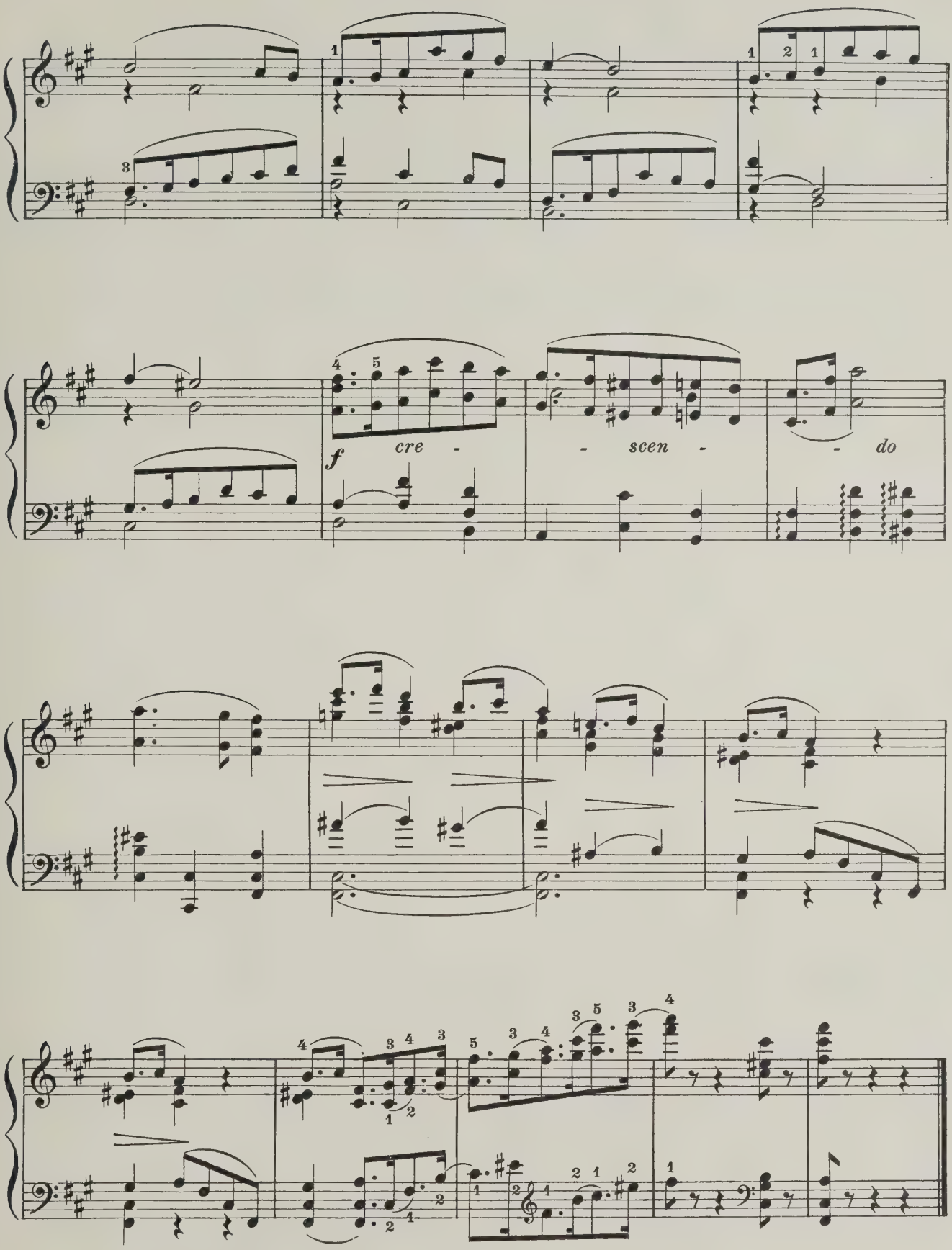

f
f
f
a tempo
p
f
riten.


Più mosso.
mf
L.H.
f
cre - - scen - - do


di - min - u - en - do
Tempo I.
p
f
f


f
ff
p
a tempo
p


f cre - - scen - - do

# Mélodie.

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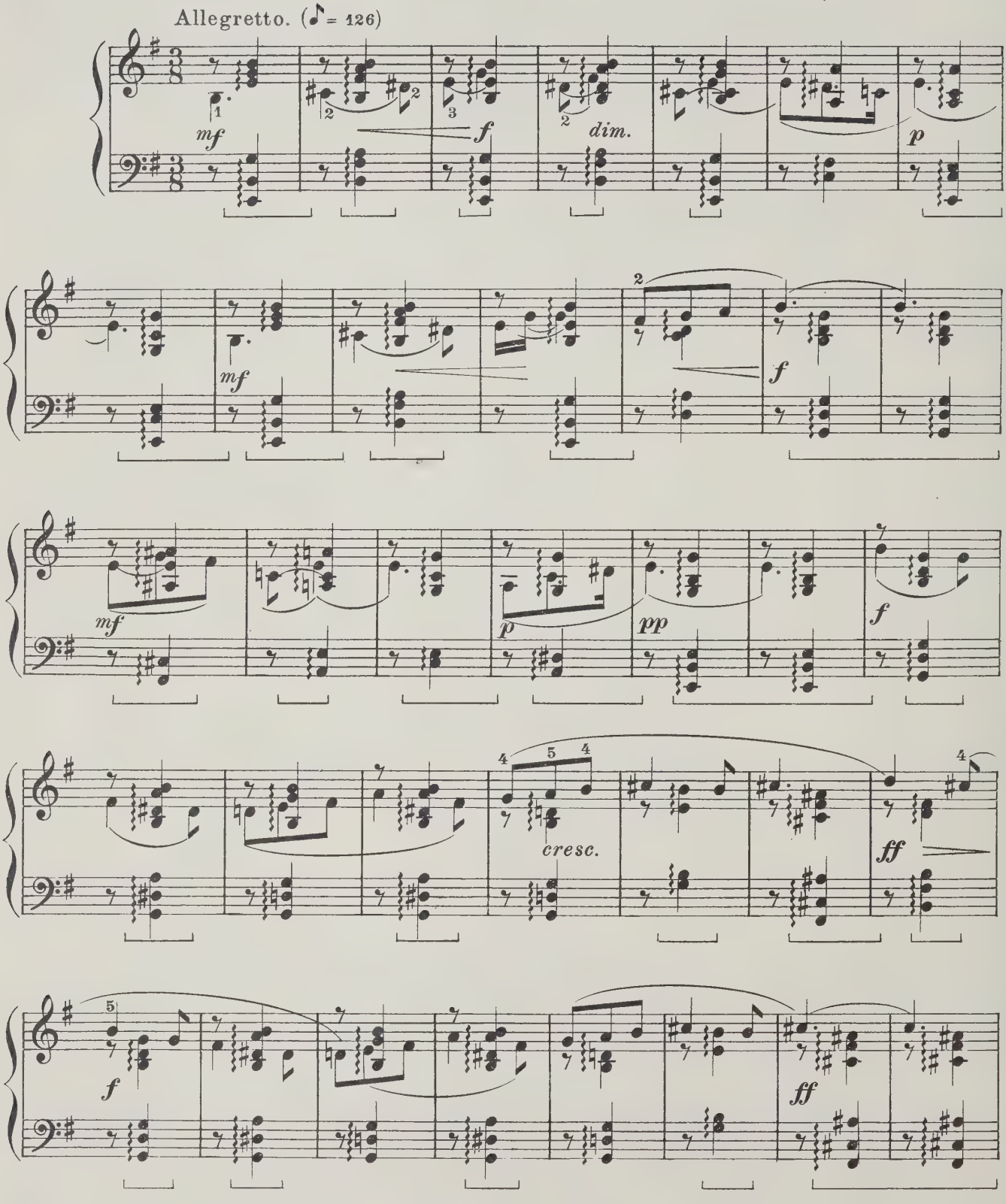
A.M.HENDERSON.

RACHMANINOFF Op. 10. No. 4.
(1873 — )

Allegretto. (♪ = 126)

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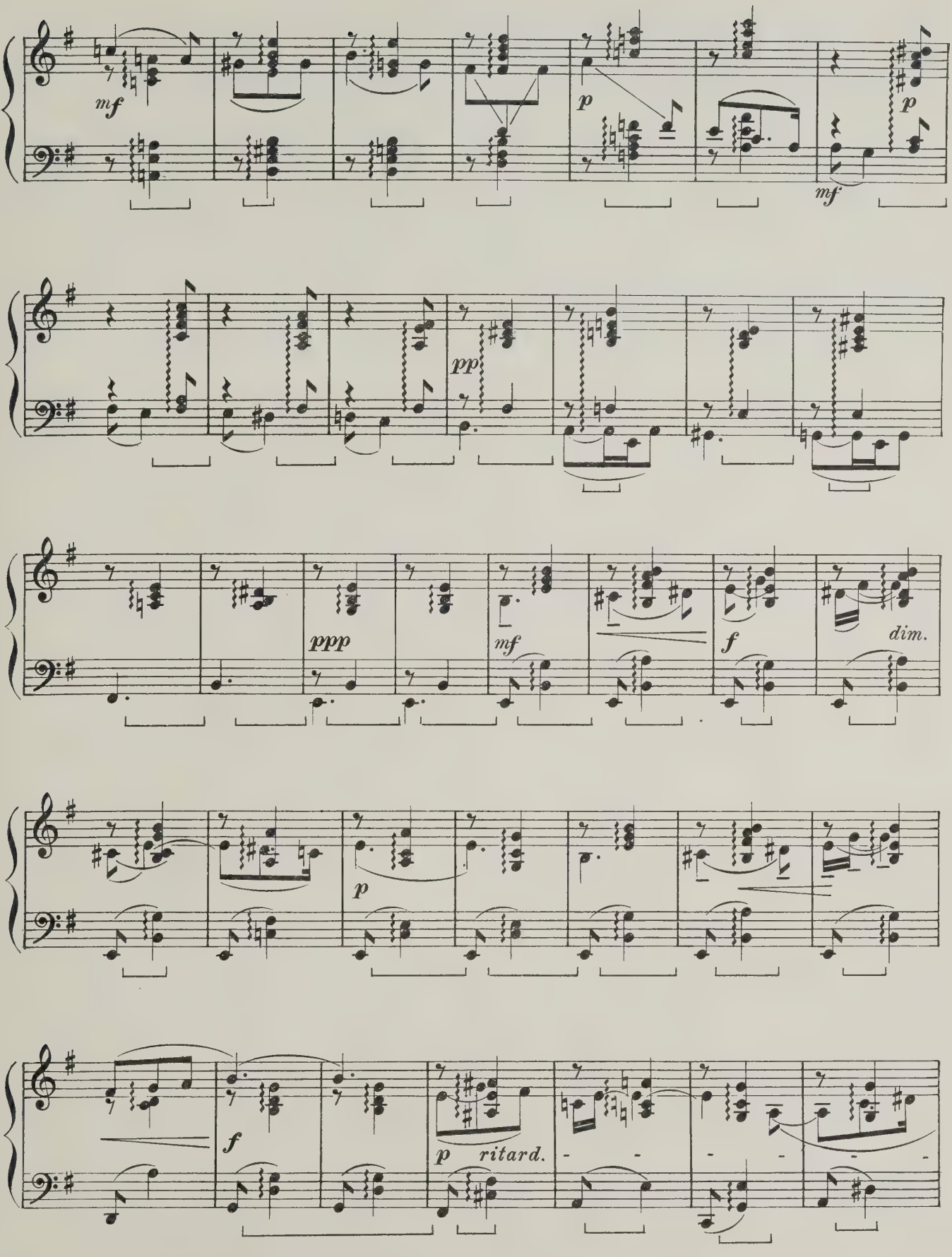
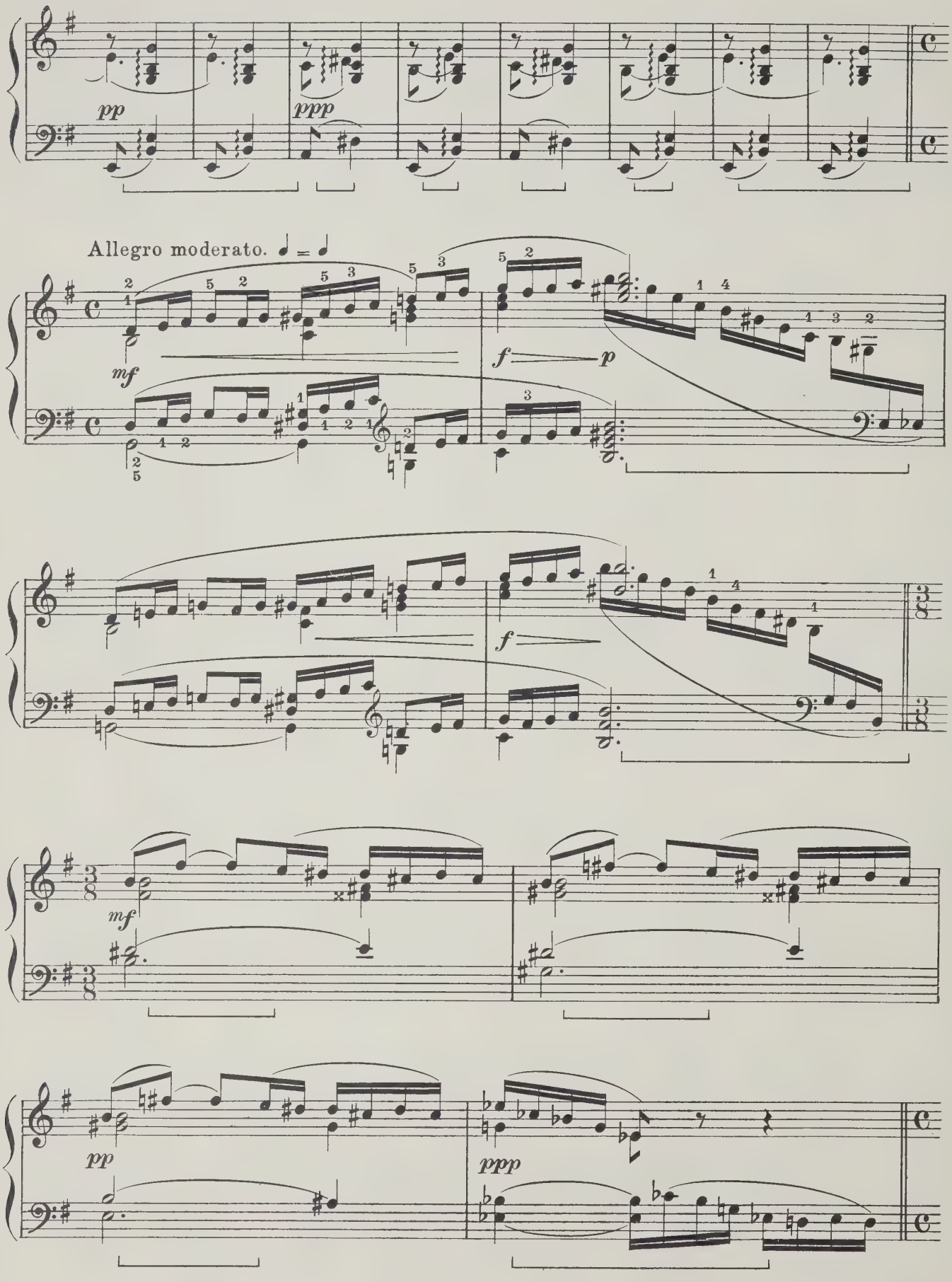
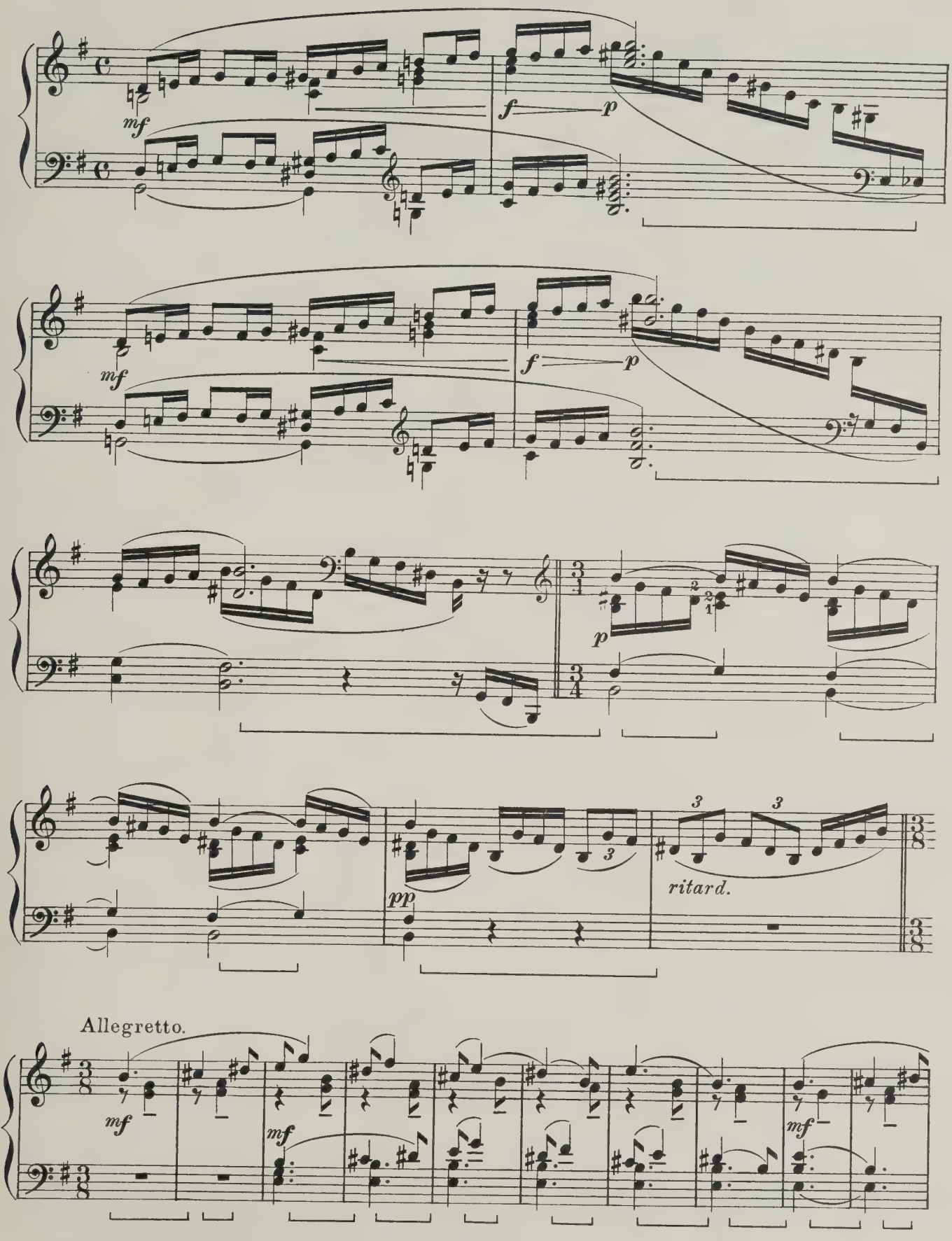
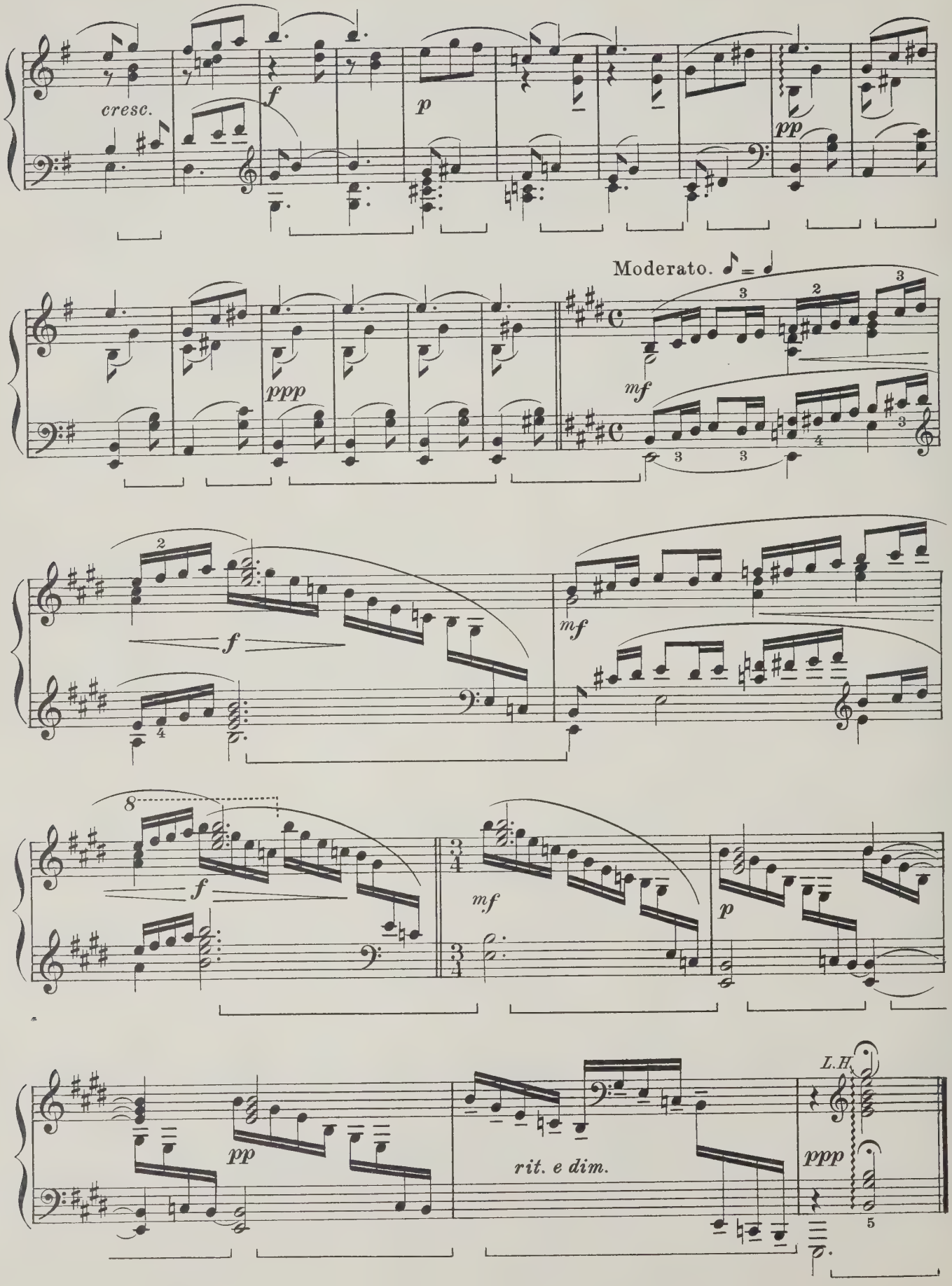

mf
p
p
mf
pp
ppp
mf
f
dim.
p
f
p ritard.


pp
ppp
Allegro moderato. ♩ = ♩
mf
f
p
f
mf
pp
ppp


mf
f
p
mf
f
p
p
pp
ritard.
Allegretto.
mf
mf
mf

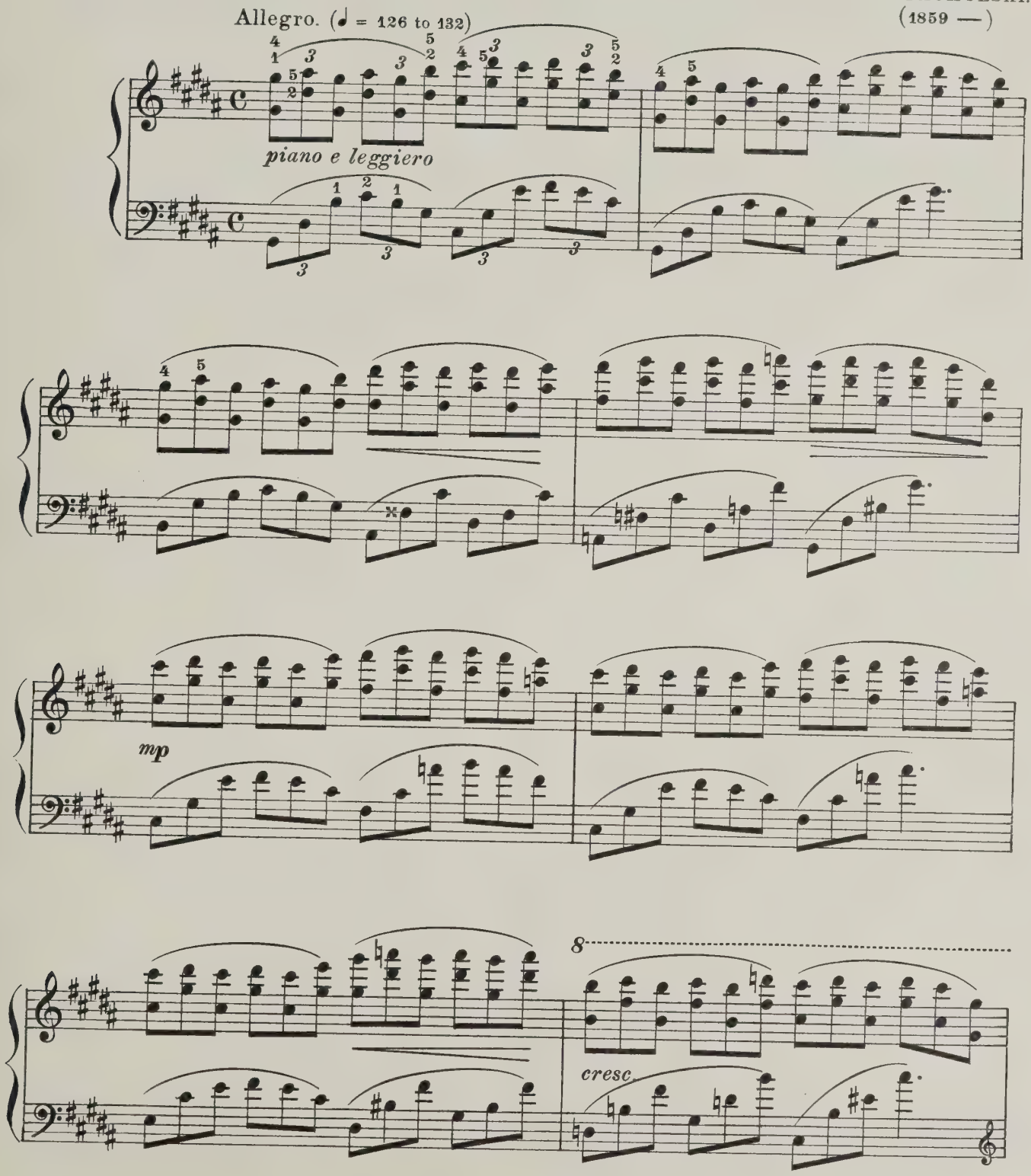

cresc.
f
p
pp
ppp
Moderato.
mf
f
mf
8
f
mf
p
pp
rit. e dim.
L.H.
ppp

# Etude

## in G sharp minor.

Revised and Edited by
A. M. HENDERSON.

H. PACHULSKI.
(1859 —)

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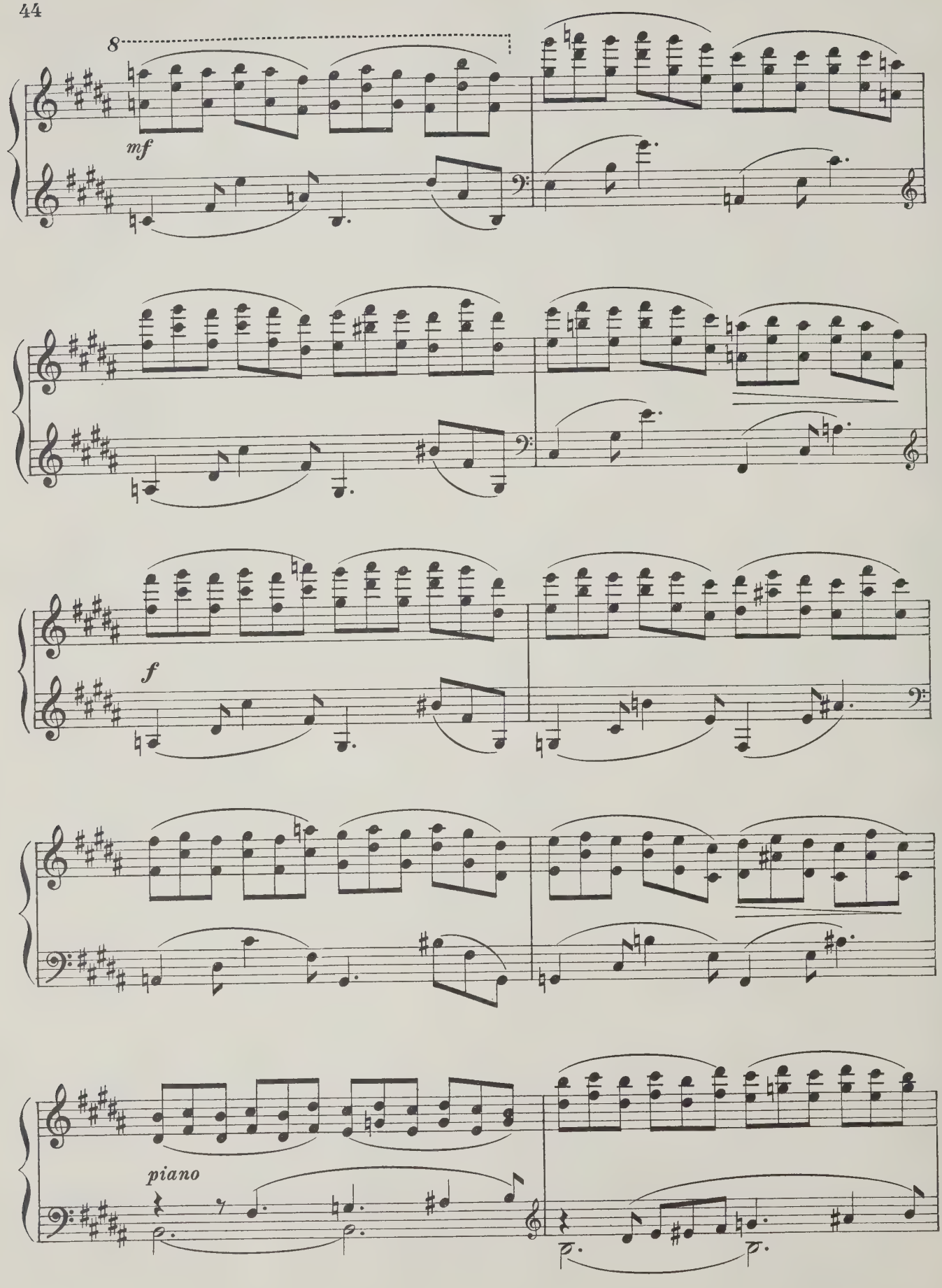
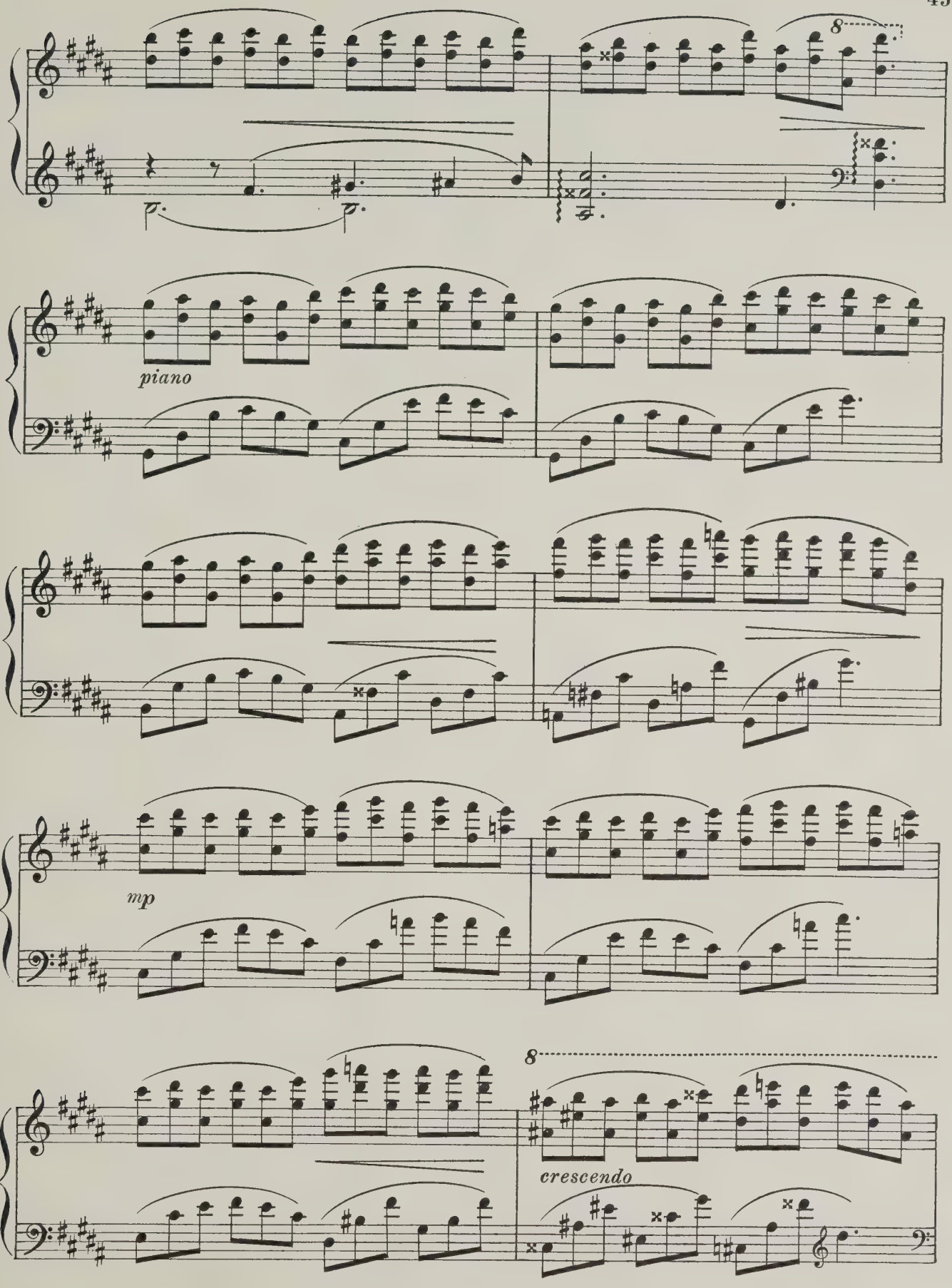
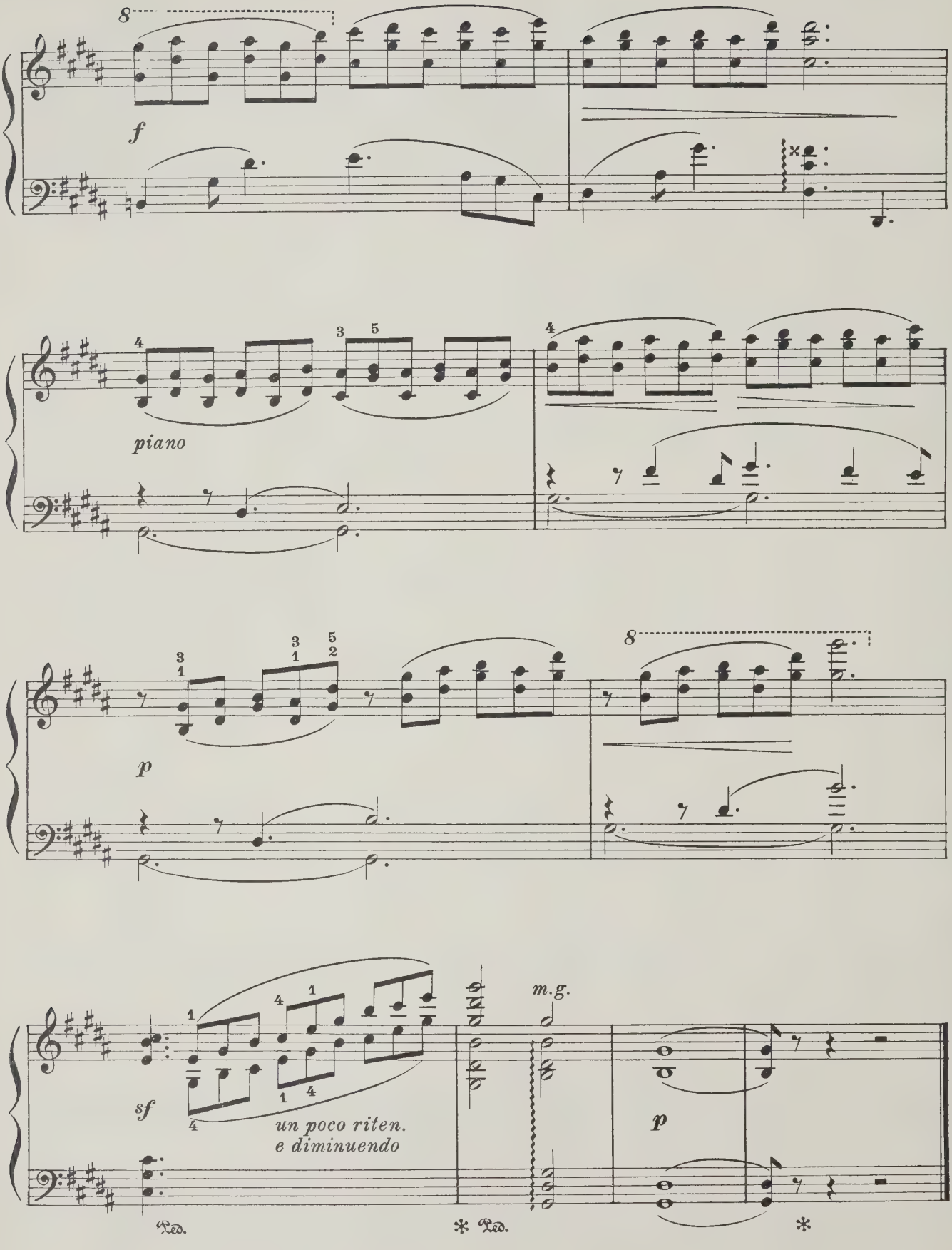

8
mf
f
piano

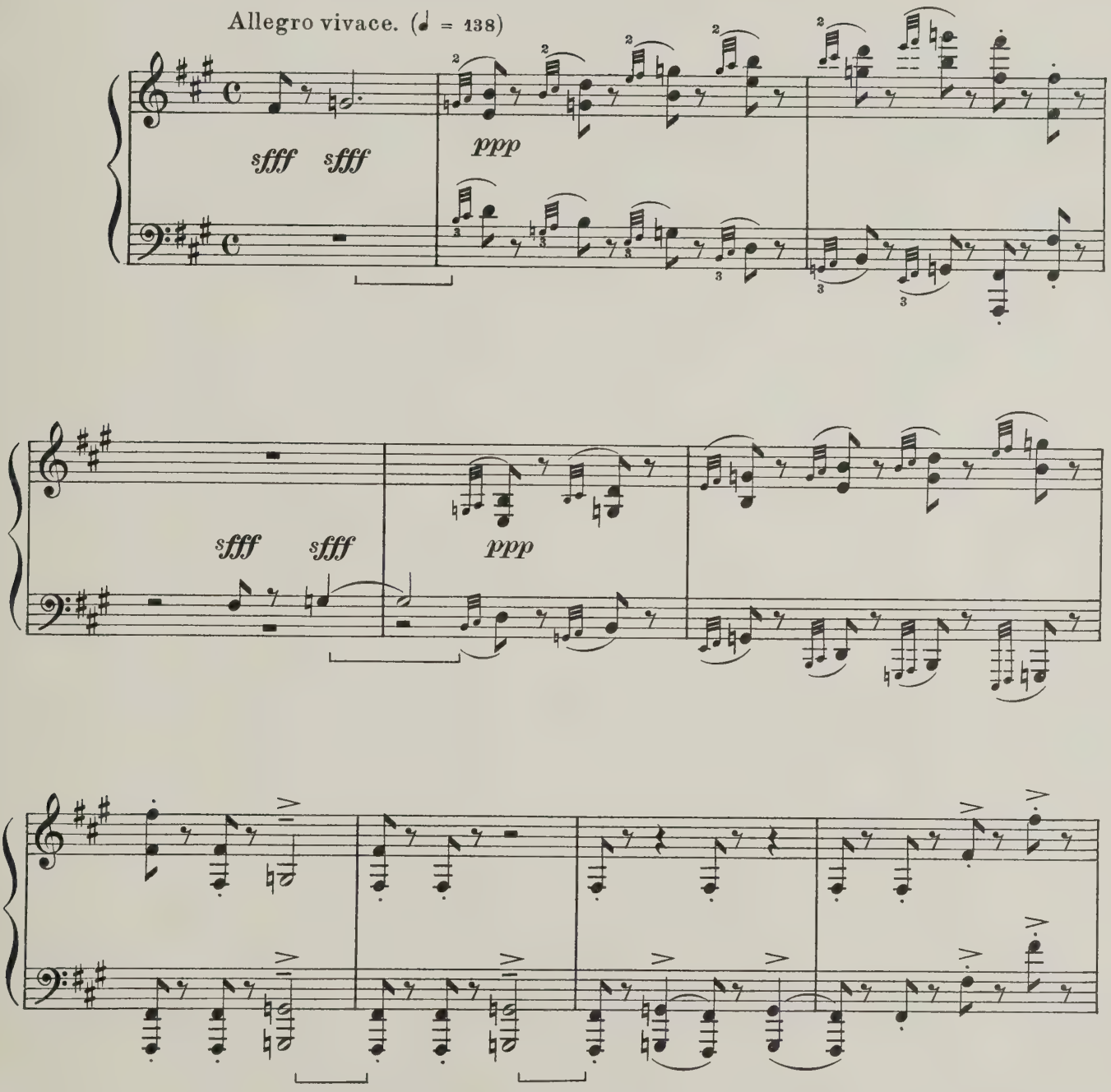

8
piano
mp
8
crescendo


8
f
piano
p
8
sf
un poco riten.
e diminuendo
m.g.
p
Ped.
Ped.

# Polichinelle.

Revised and Edited by
A.M. HENDERSON.

RACHMANINOFF, Op. 3. No. 4.
(1873 — )

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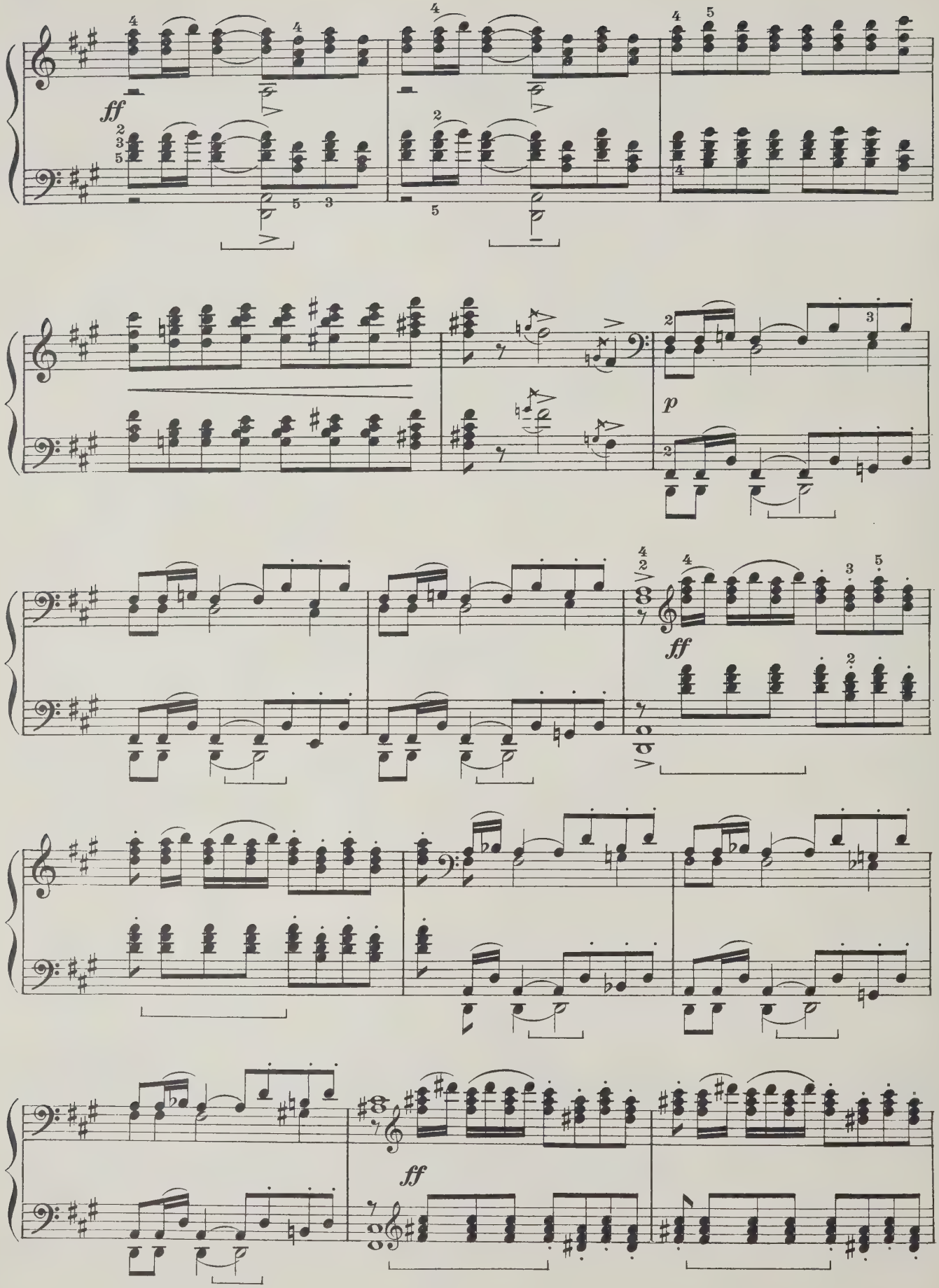
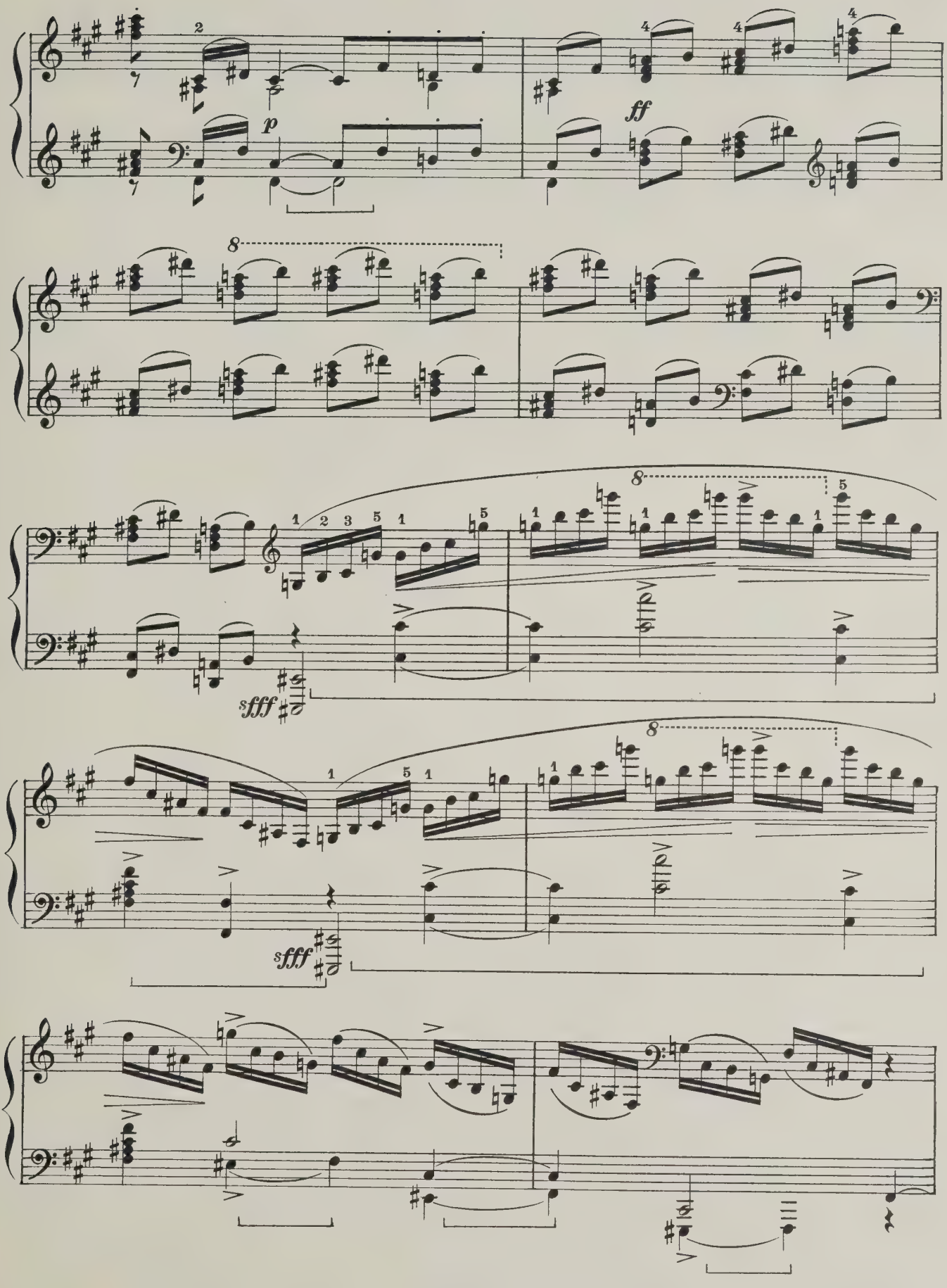
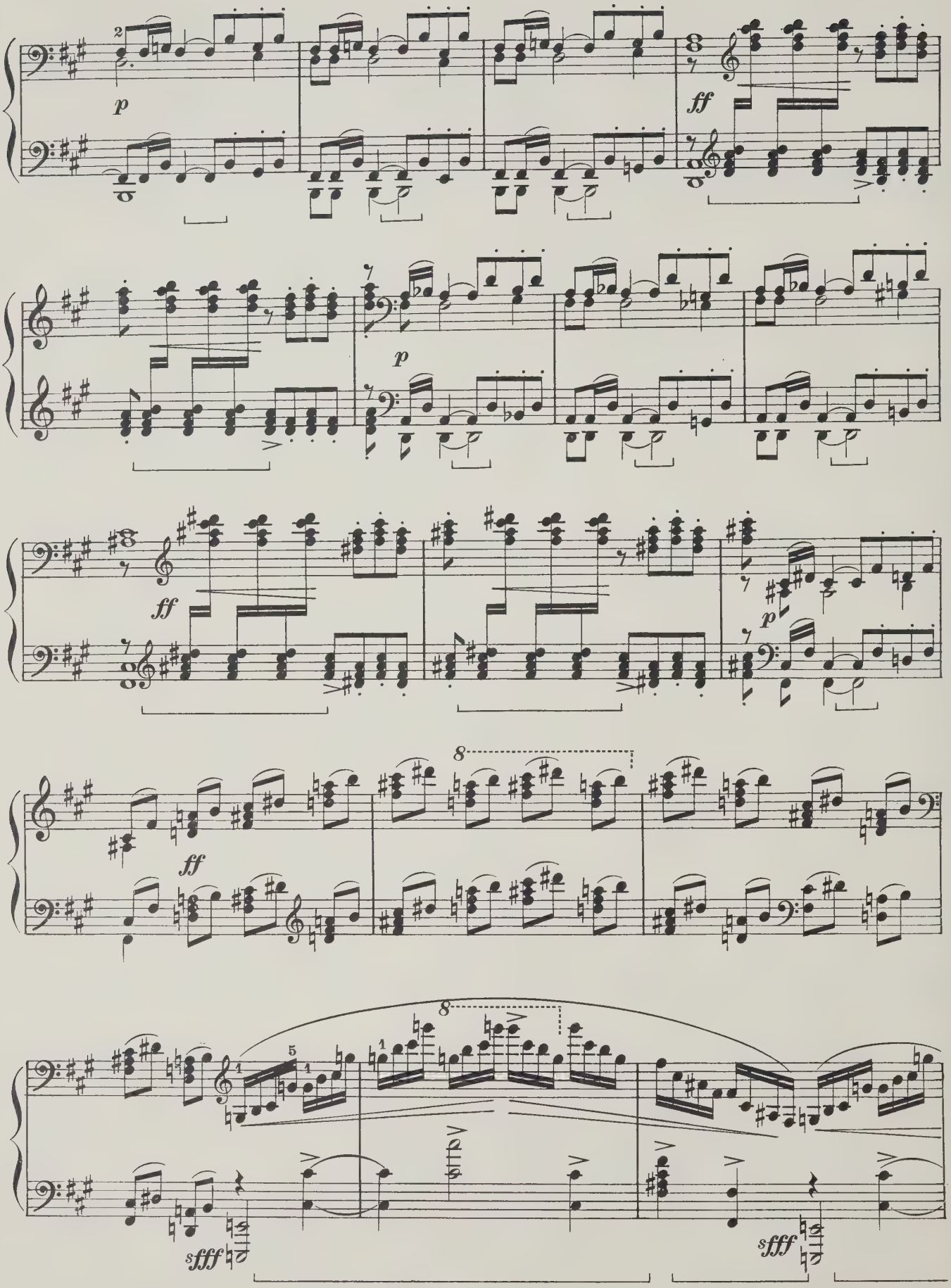
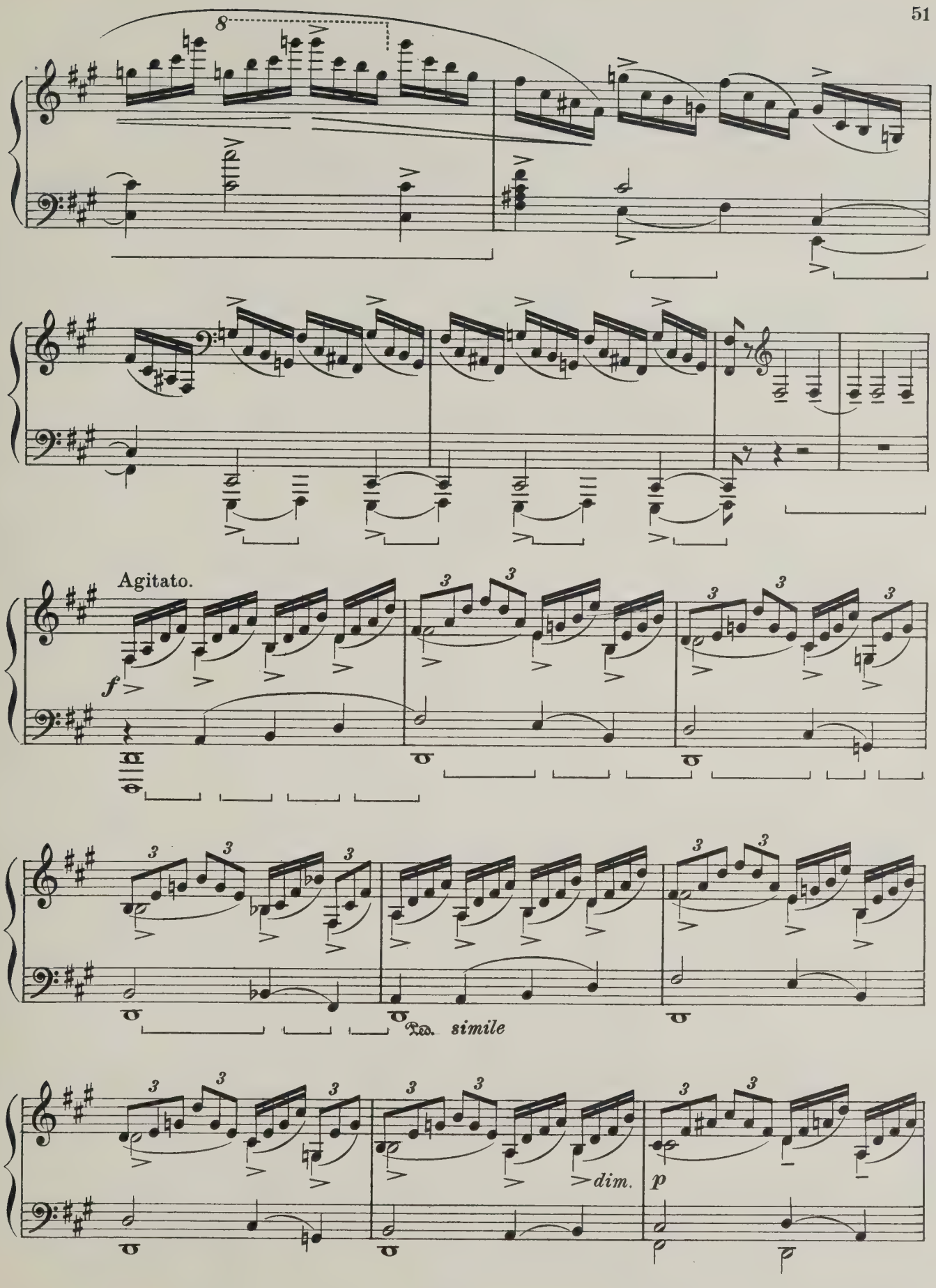
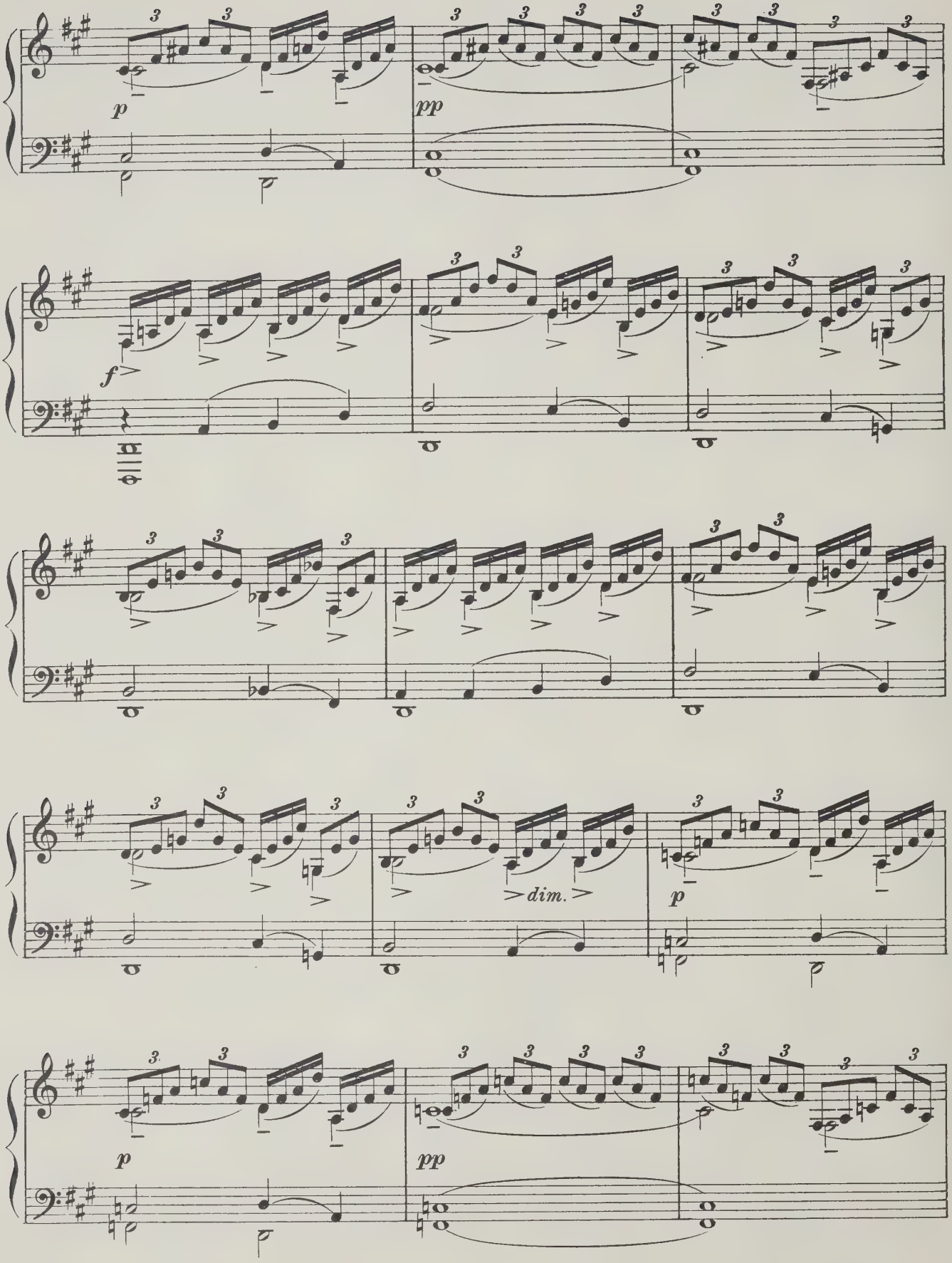
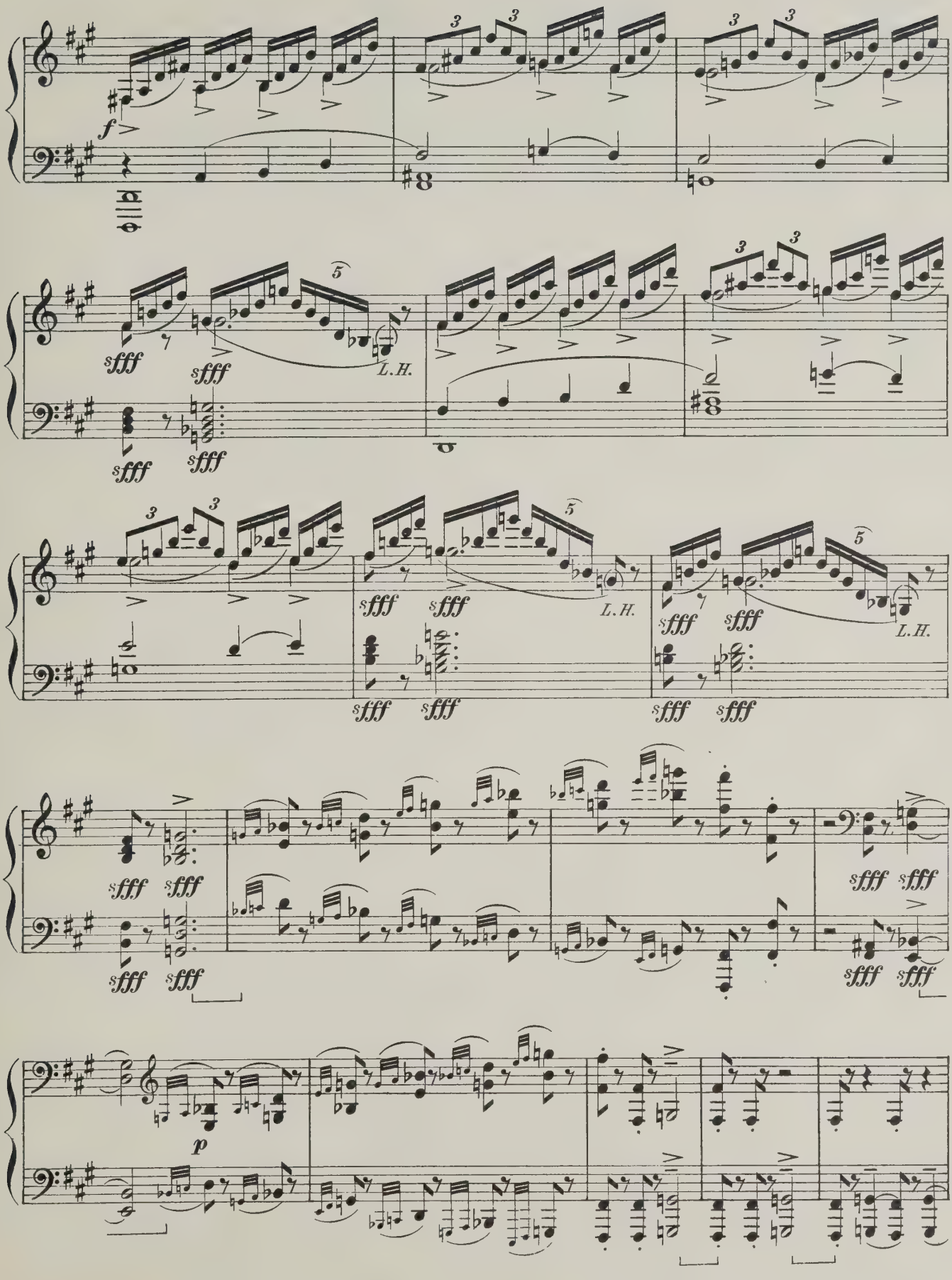

ff
p
ff
ff

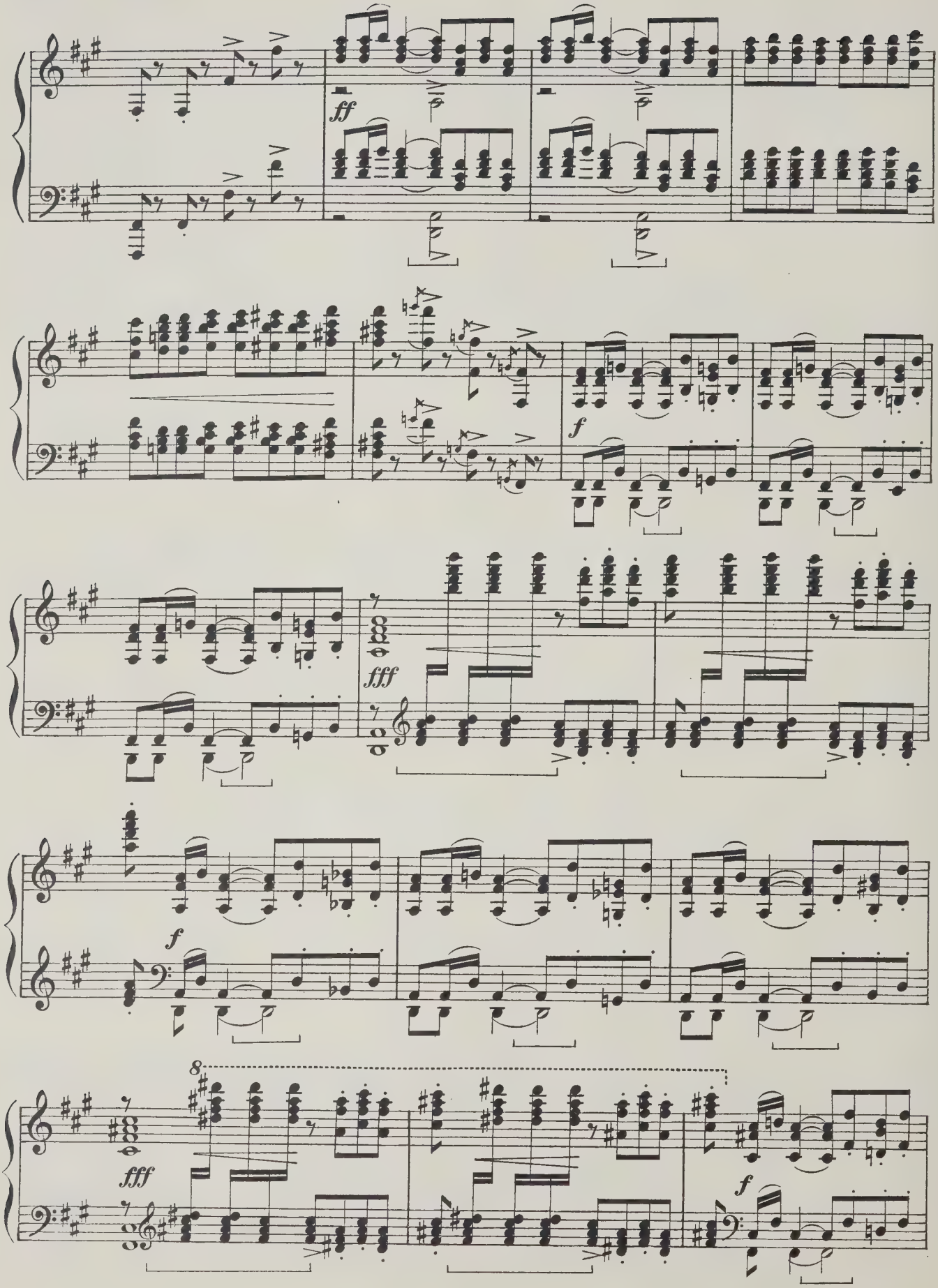

p
ff
8
8
sfff
8
sfff

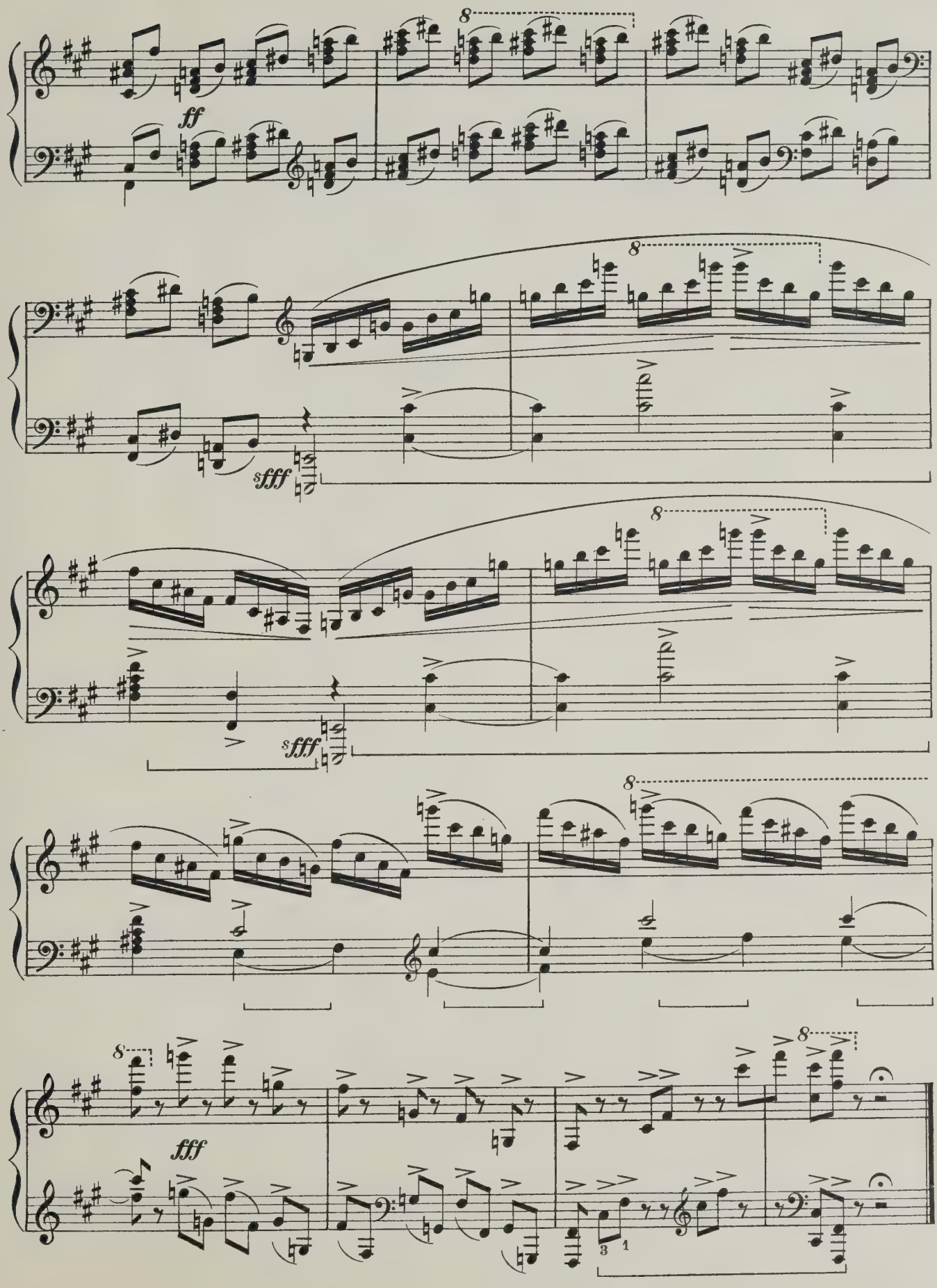

p
ff
p
ff
ff
p
8
ff
8
sfff
sfff


8
Agitato.
f
Ped. simile
dim.
p


p
pp
f
dim.
p
pp


f
sfff
L.H.
p


ff
f
fff
f
fff
8
f

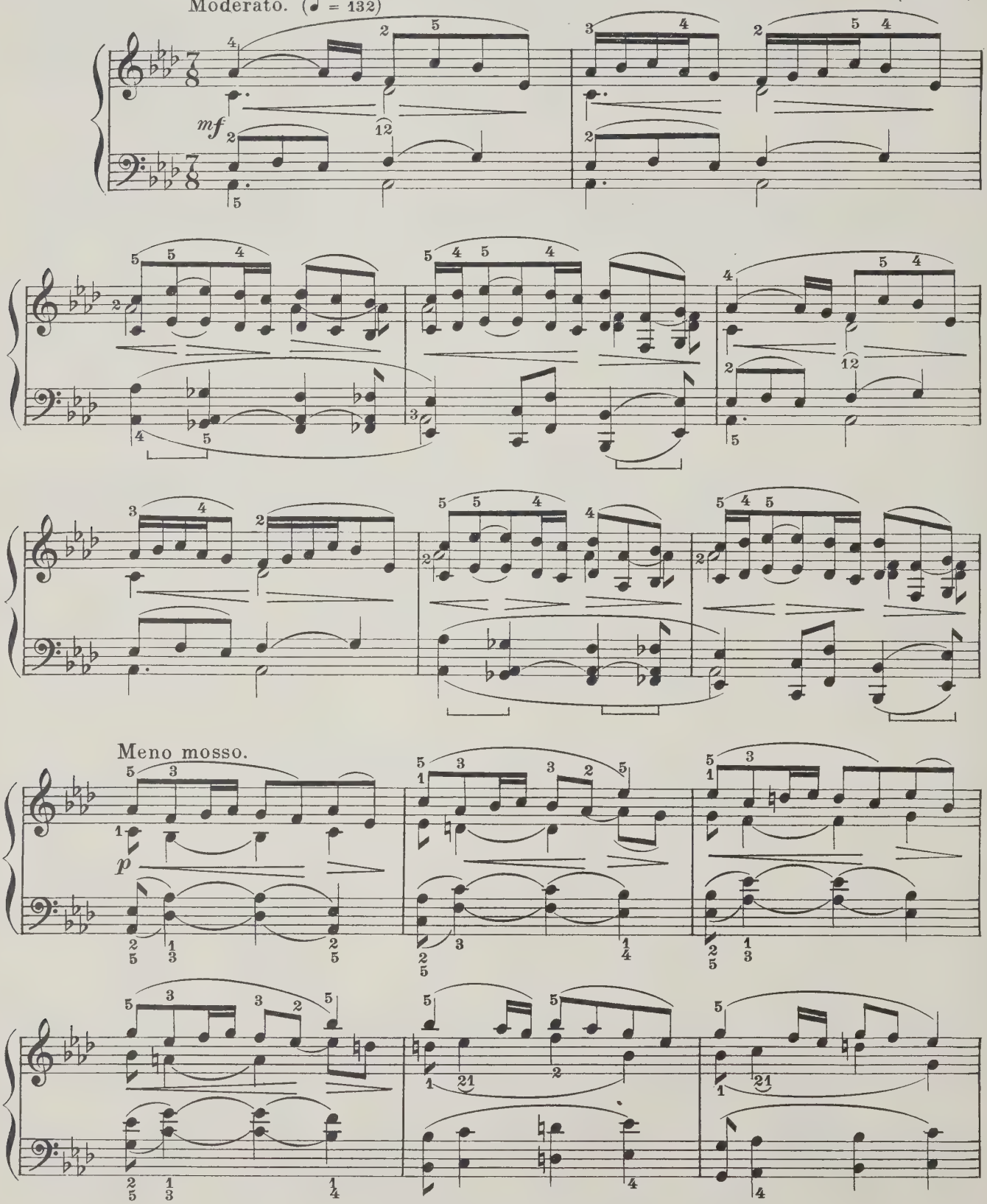

ff
sfff
sfff
fff

# Echo rustique.

Revised and Edited by
A.M. HENDERSON.

RÉBIKOFF.
(1866 —)

Moderato. (♪ = 132)

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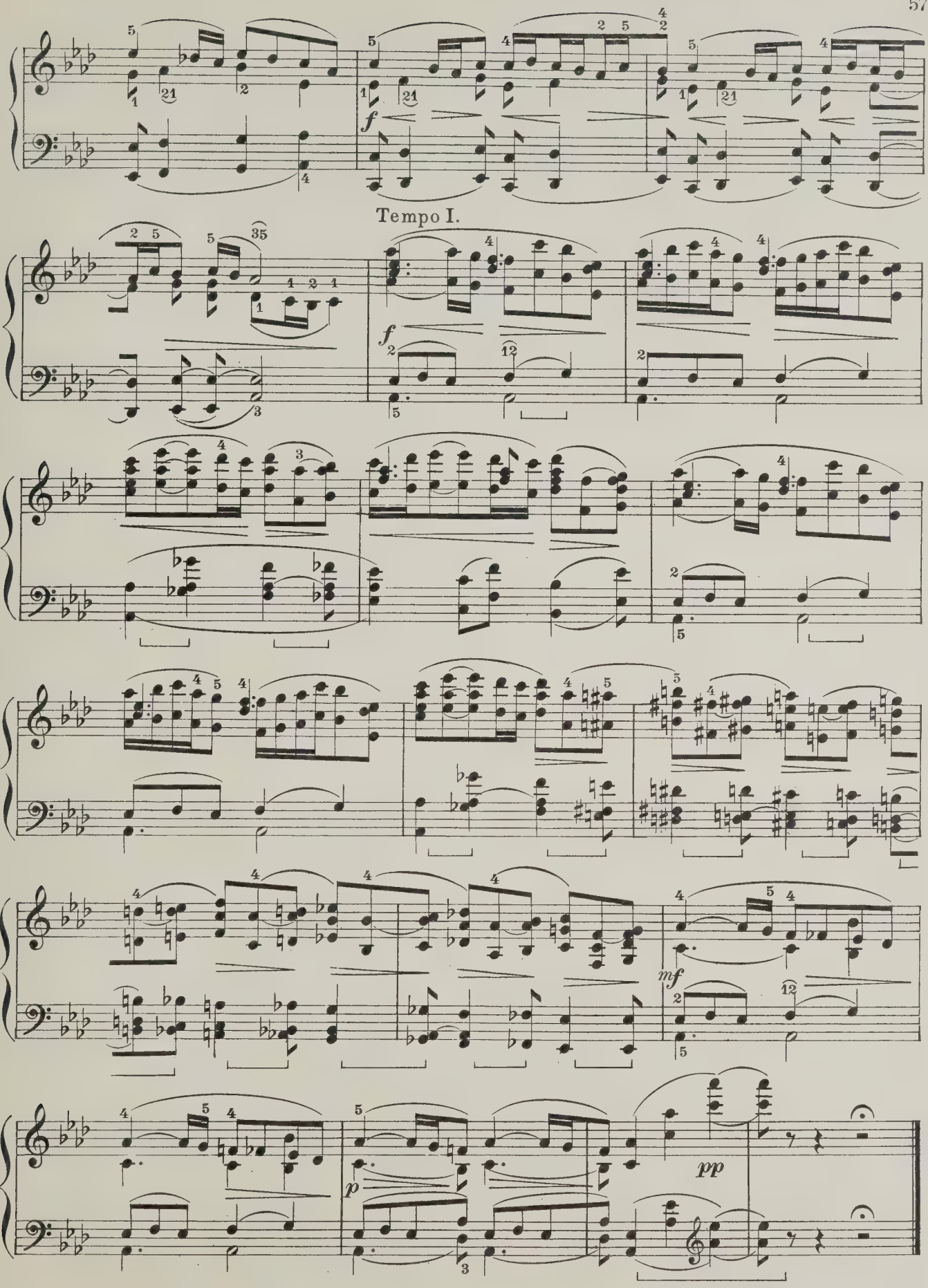
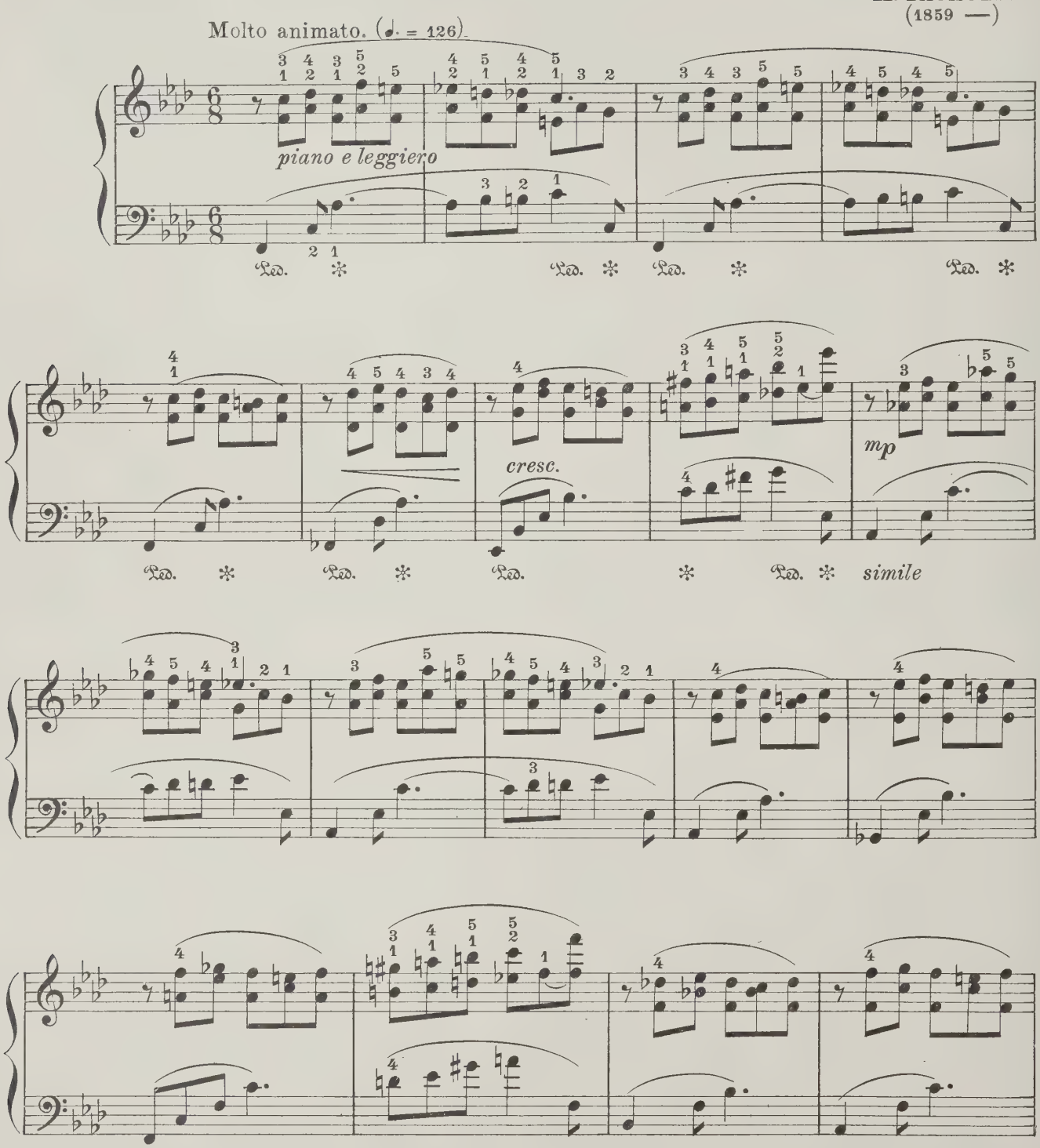

Tempo I.
f
f
mf
p
pp

# Prélude

## in F minor.

Revised and Edited by
A. M. HENDERSON.

H. PACHULSKI.
(1859 —)

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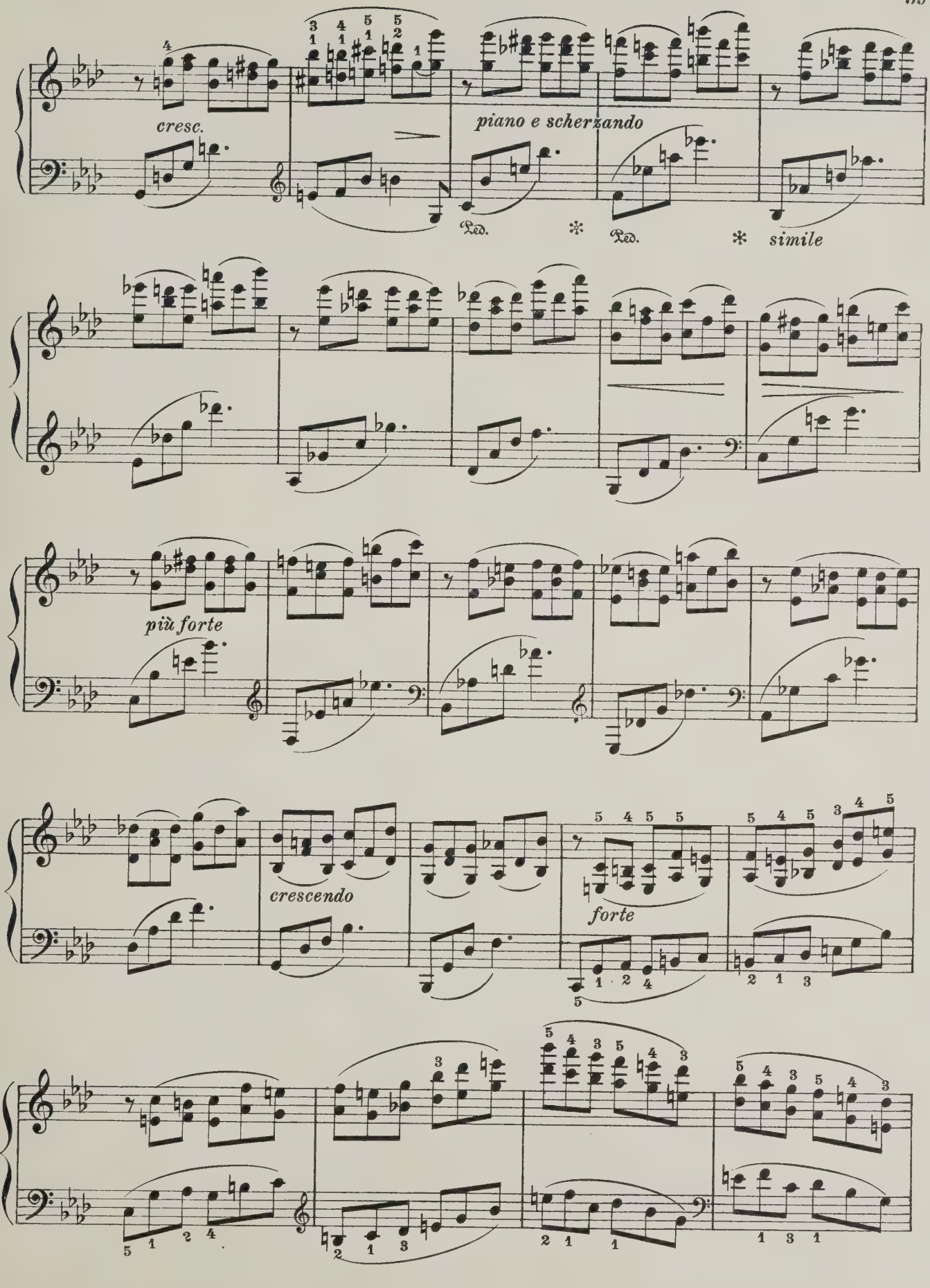
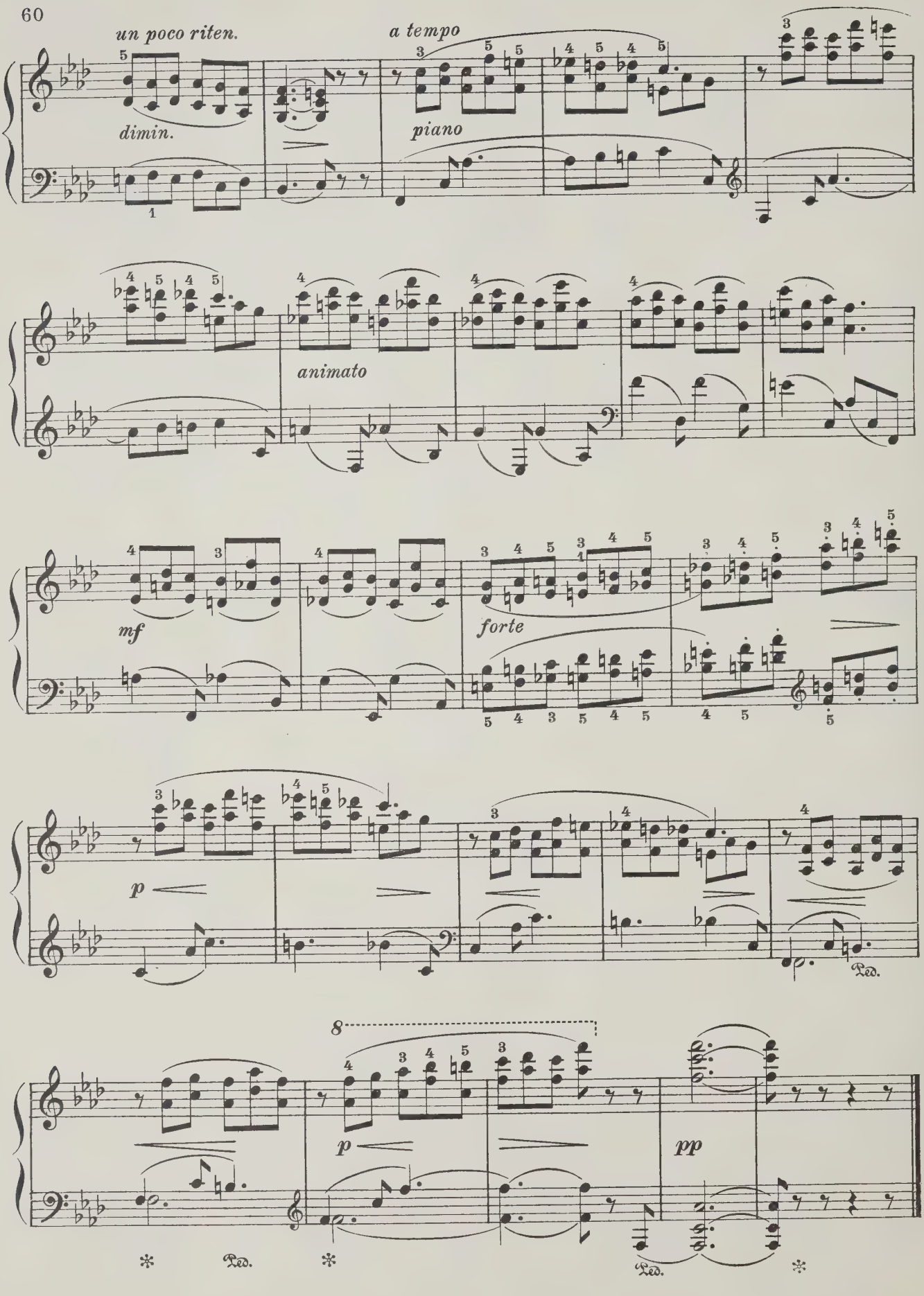

cresc.
piano e scherzando
Ped.
Ped.
simile
più forte
crescendo
forte

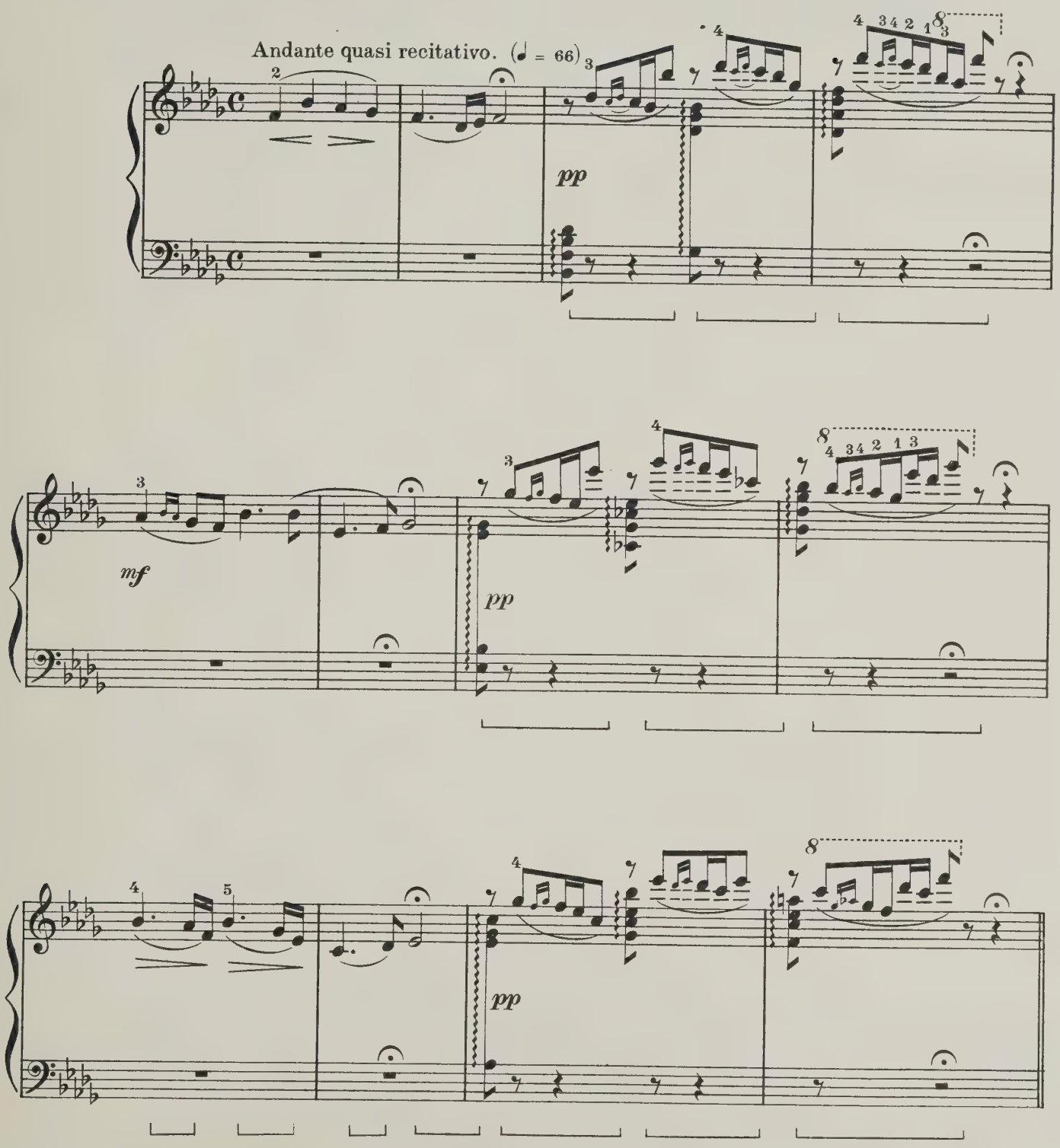

un poco riten.
dimin.
a tempo
piano
animato
mf
forte
p
Ped.
8
p
pp
Ped.
Ped.

# L'alouette.

GLINKA.
(1804-1857.)

Revised and Edited by
A. M. HENDERSON.

Transcribed by BALAKIREFF.
(1837-1910.)

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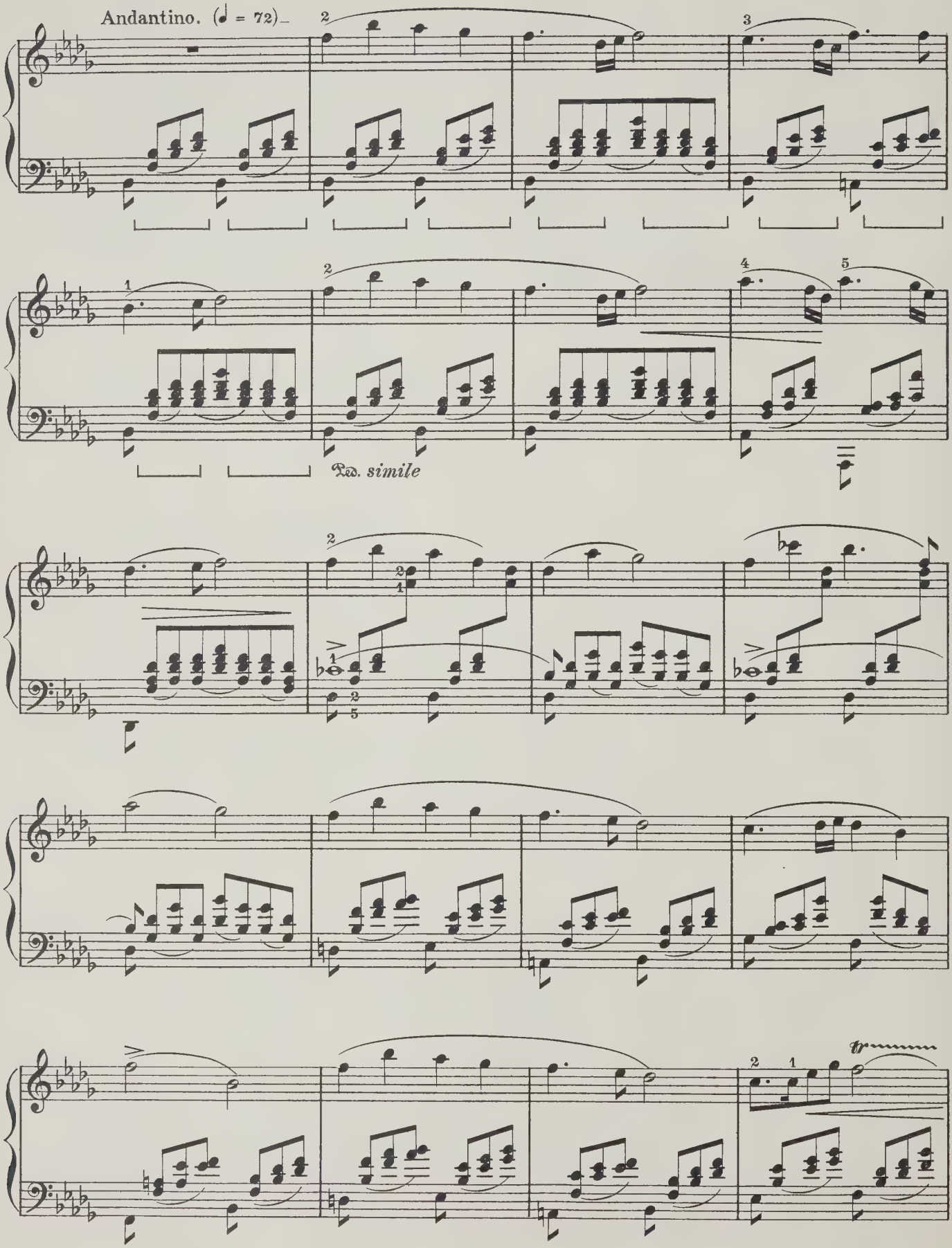
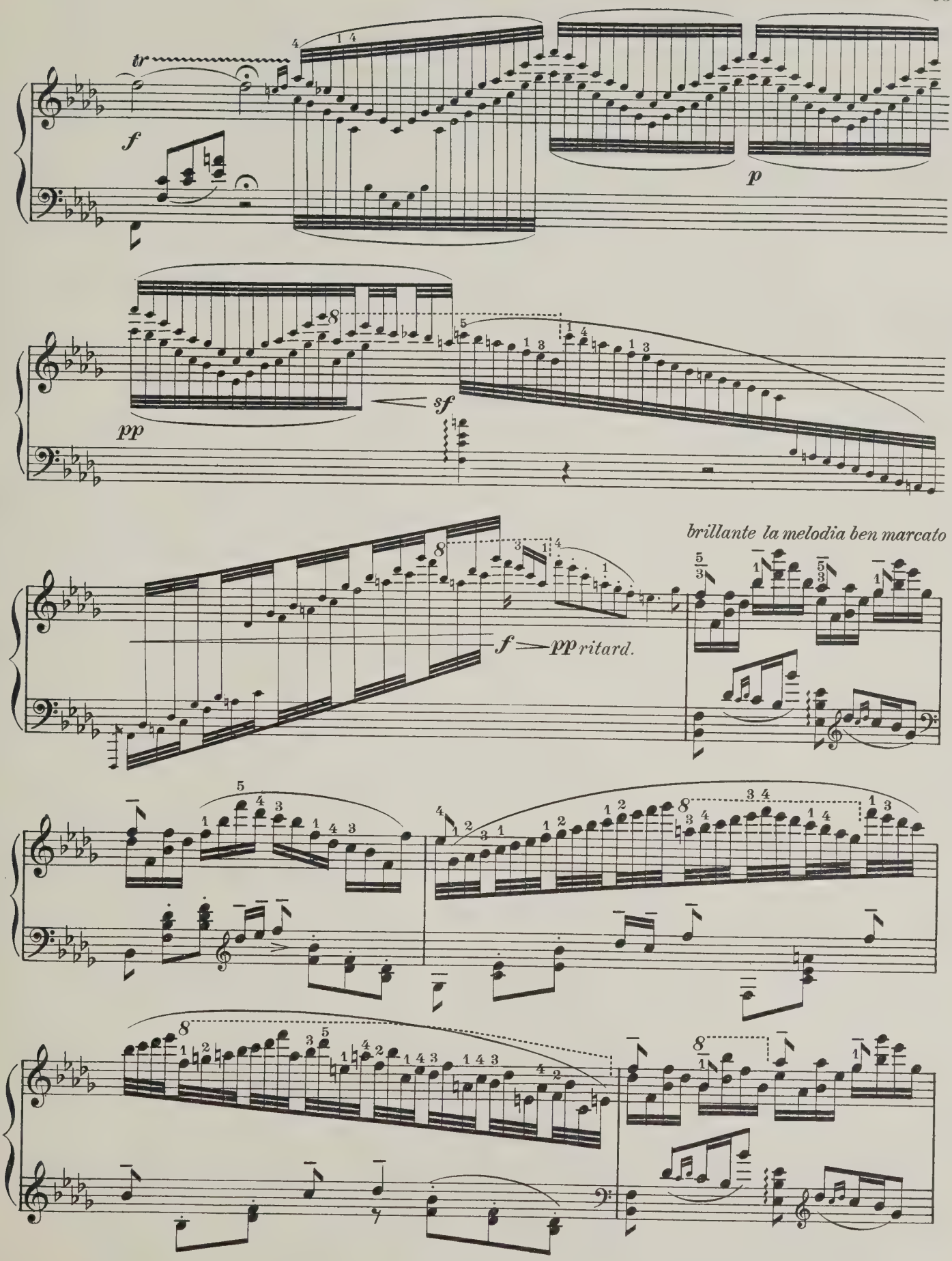
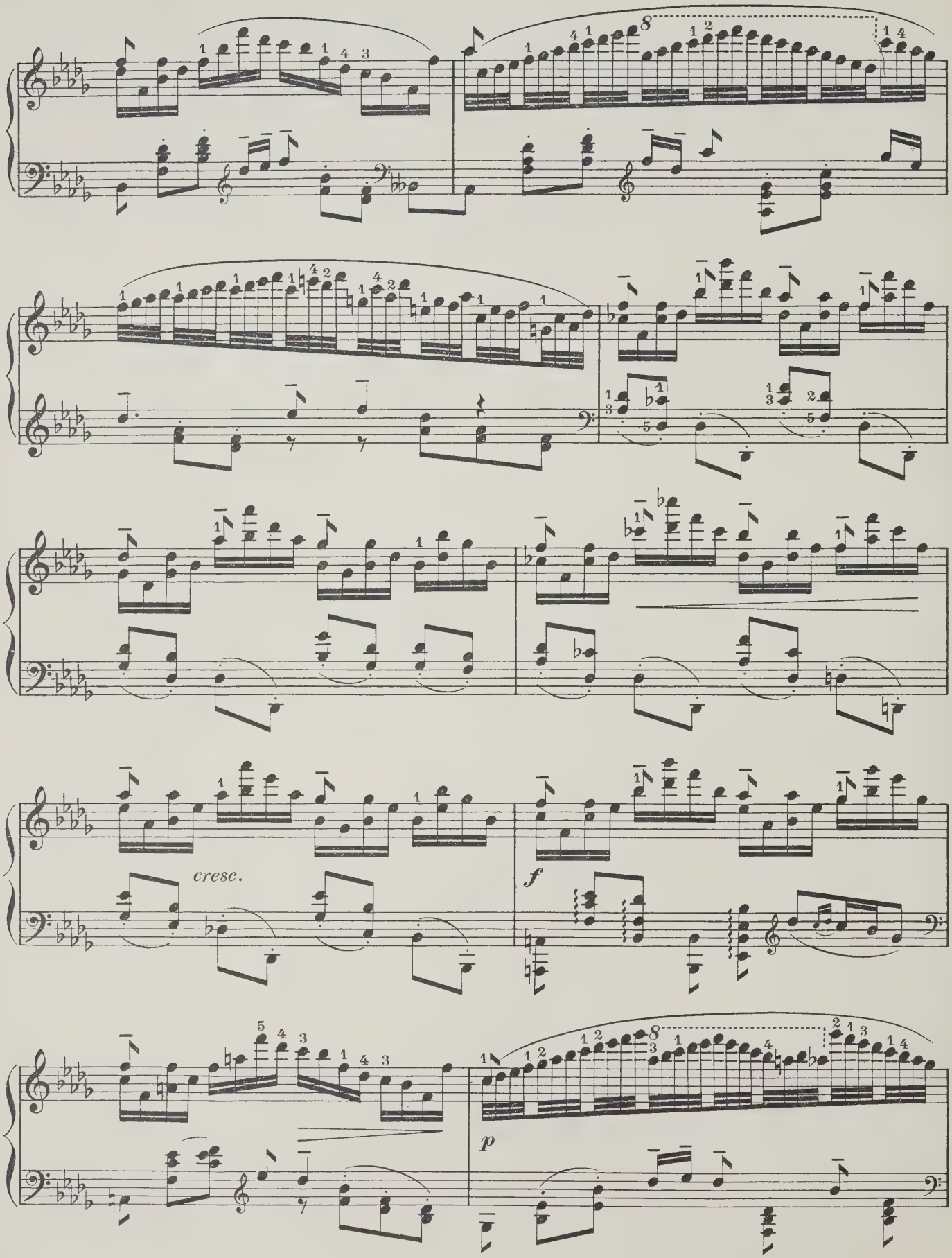
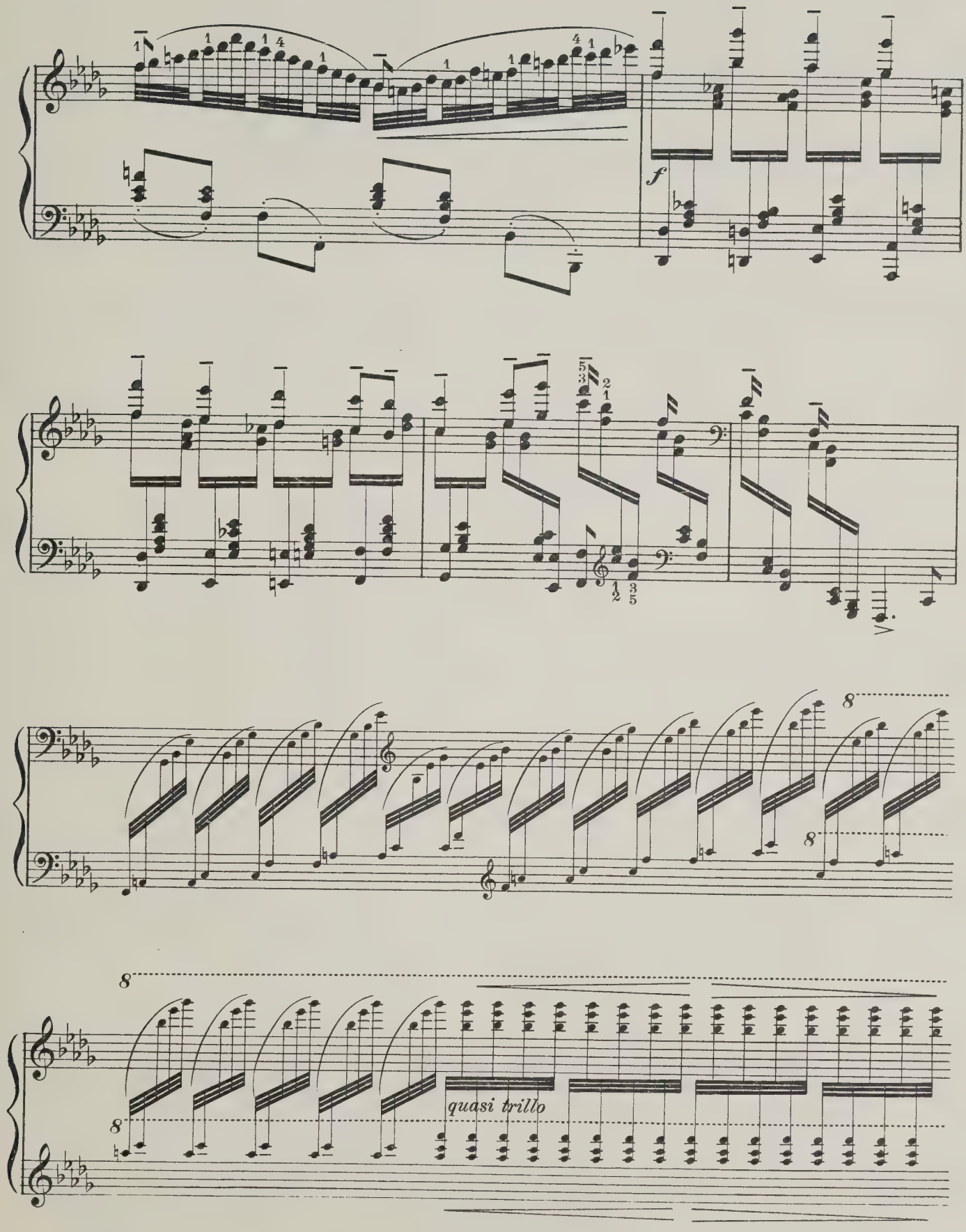
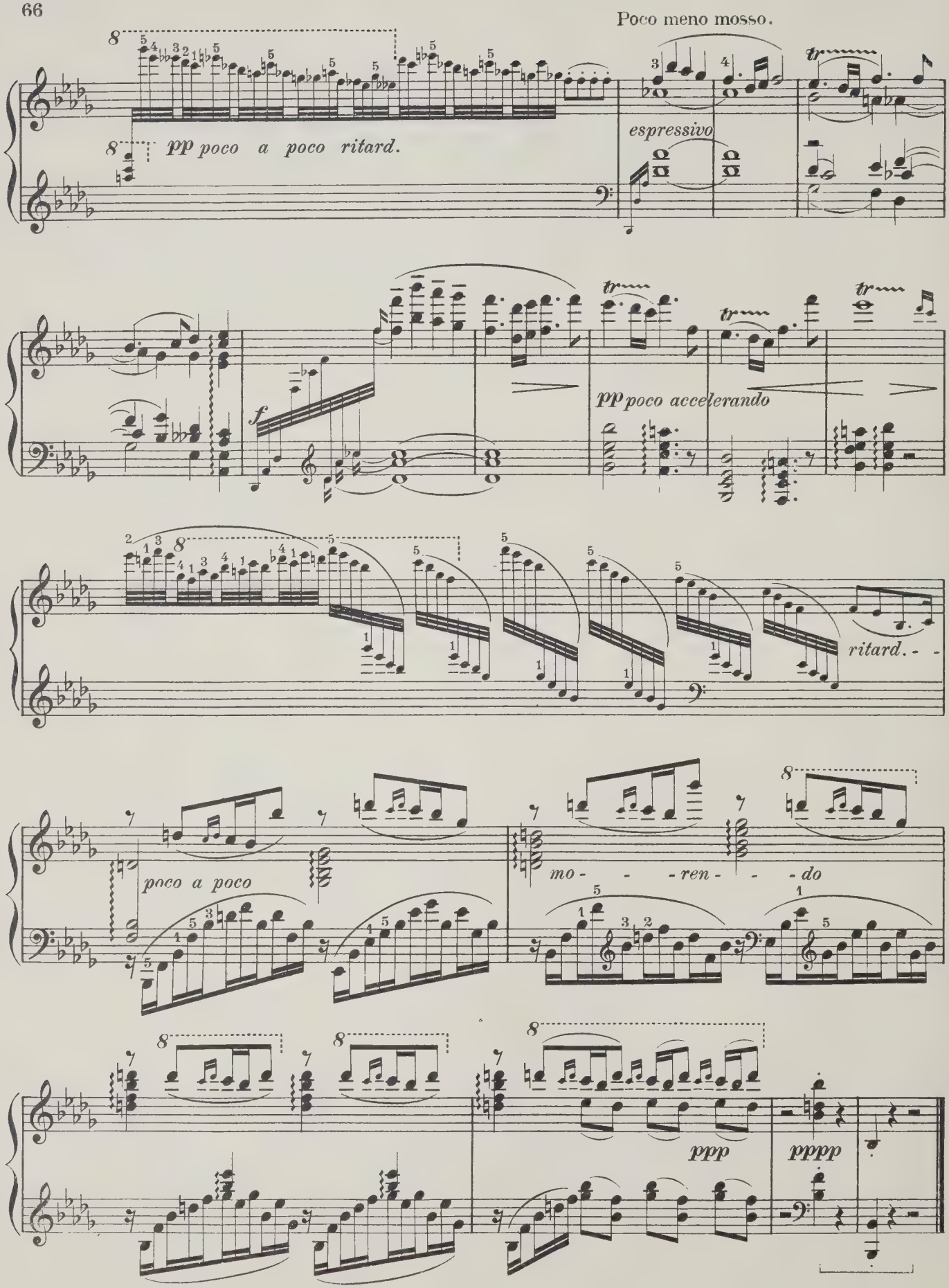

Andantino. (♩ = 72)
Ped. simile
tr


tr
f
p
pp
sf
brillante la melodia ben marcato
f — pp ritard.


cresc.
f
p


f
8
8
8
quasi trillo


Poco meno mosso.
pp poco a poco ritard.
espressivo
f
pp poco accelerando
ritard.
poco a poco
mo - - - ren - - - do
ppp
pppp

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### Selected, Edited and Fingered by A. M. HENDERSON

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**BOOK I** — CONTENTS — **Elementary Grade**

| | | | |
|---|---|---|---|
| Andante from Sonata in C major, | *Mozart* | Petite Conte, | *Maykapar* |
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